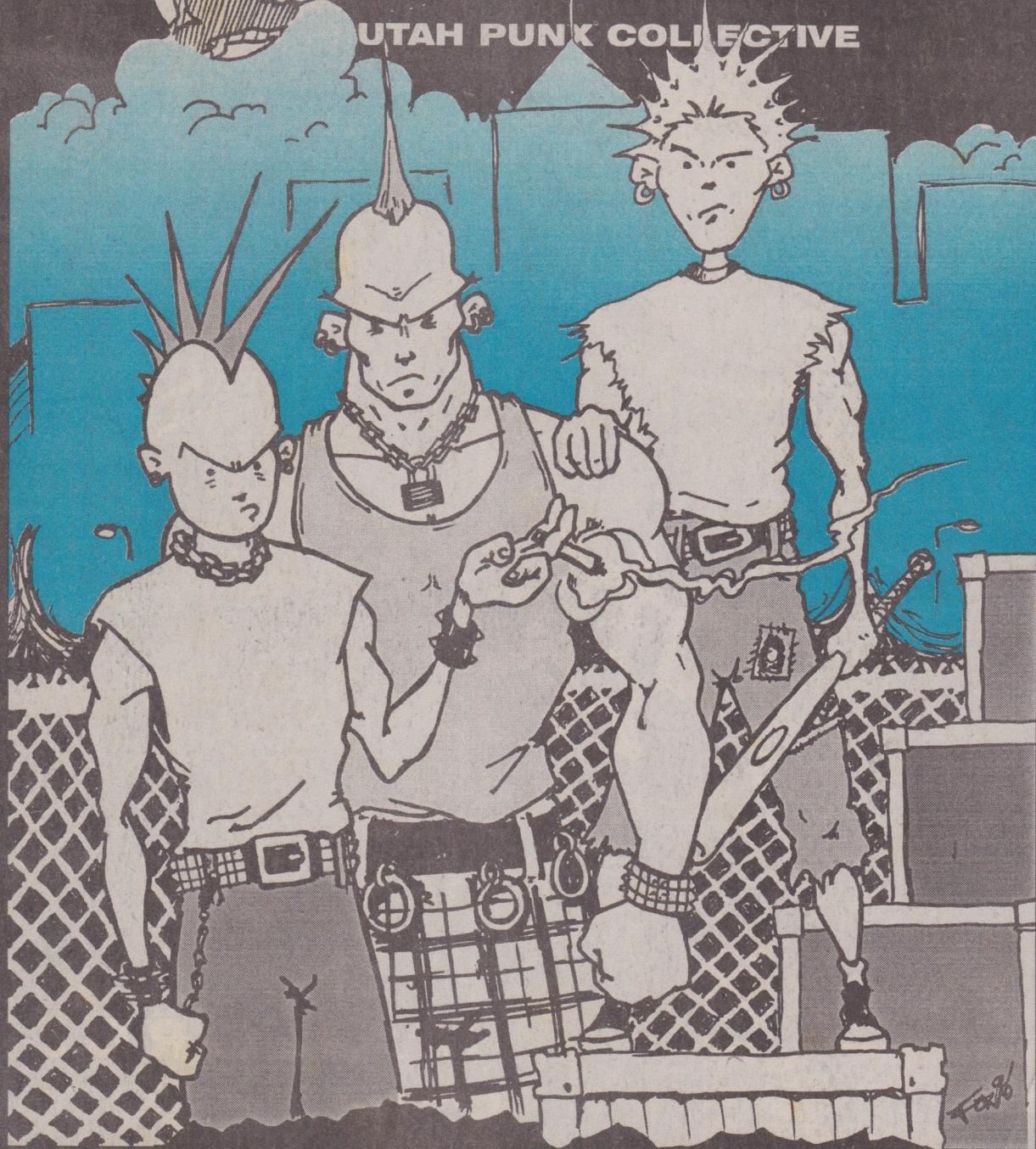


UPC

UTAH PUNK COLLECTIVE



AFI Skatalites The Business

Desmond Dekker

Odd Numbers

Weston

Boris the Sprinkler

Guttermouth

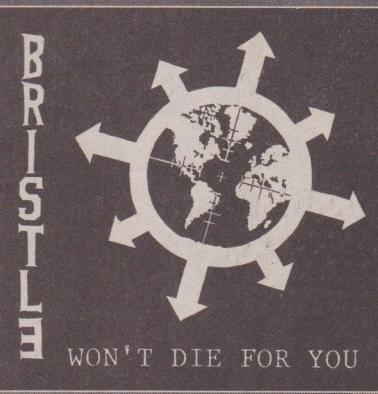
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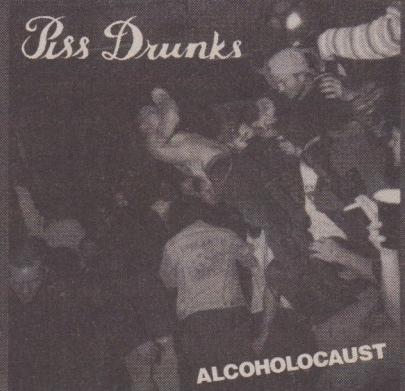


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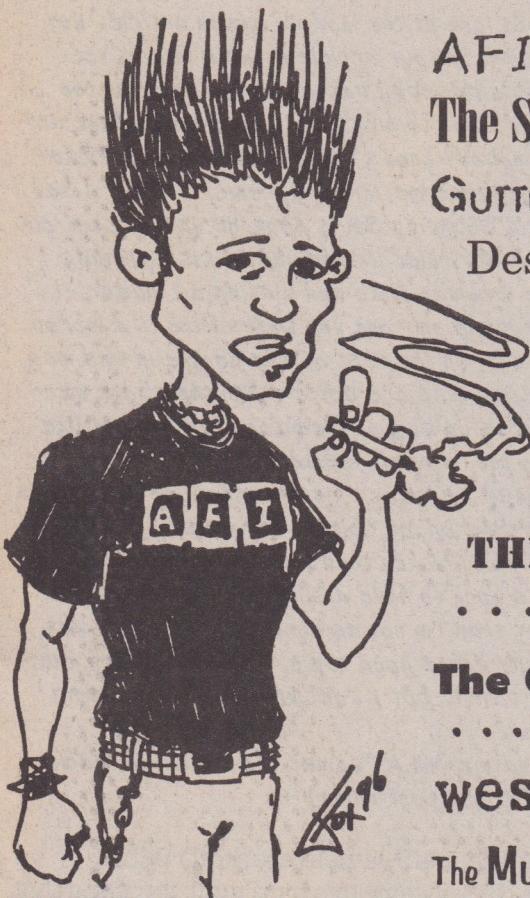
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UPC Innards

Mail	pg. 4
Top Ten Lists	pg. 7
Columns	starting pg. 9
Skating/Snowboarding	pg. 38
Music Reviews	pg. 45



AFI	pg. 18
The Skatalites	pg. 20
GUTTERMOUTH	pg. 22
Desmond Dekker	pg. 24
BORIS THE SPRINKLER	pg. 26
THE BUSINESS	pg. 30
The Odd Numbers	pg. 33
weston . . . pg. 34	
The Mulligrubs . . . pg. 36	

Contest Results

YOU READERS MUST EITHER BE PRODUCTIVELY BUSY, OR REALLY LAZY, 'CAUSE NO ONE SENT IN ANY RESULTS TO OUR FIRST ISSUE'S EXCITING CONTEST! JUST SO'S YOU KNOW WE WEREN'T FOOLIN' AROUND, WE COUNTED UP EVERY SINGLE ONE OF THESE PROFANITIES AND OVER-USED SLANG WORDS JUST TO PROVE WE WOULD. THE GRAND TOTALS ARE:

kicks ass = 11

snotty = 7

hella = 3

pogo = 9

oi = 16

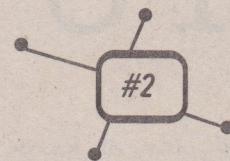
dude = 2

fuck, fuckin', fucker, etc. = 66

shit = 45

WE DARE YOU TO CHECK OUR ANSWERS!!

UPC UPC UPC UPC UPC



UPC UPC Shit Workers UPC UPC

LAYOUT

Kendra
x Adrienne x

WRITERS

Crispy	PogoBoy
Mugsy	Blinko
Walker	Fran Man
Bramer	Fox
Ox	D.L.
Kendra	Carolina
Rachel	Kelly
Wally	S.A.

ILLUSTRATION

Fox

PHOTOS

Carolina Jetson
Crispy
Joanna
RMD

UPC UPC UPC UPC UPC

Utah Punx Collective is published every other month by punx and for punx on a volunteer basis. That's right, the aforementioned people did not get paid for their contributions. That means, you too can someday be listed among the coveted shit workers of UPC. We welcome extra participation (including from out-of-state). You see that our writers list has grown. Just send any submissions to:

UPC
354 W. 100 N.
LOGAN, UT 84321

You can also e-mail us at:

SL9M3@CC.USU.EDU

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UPC Mail



UPC-

As I am walking into Raunch, of course after looking at The 7's, I quickly run to The Table where all The flyers, magazines, zines, etc., are. I first see a flyer for The Vandals, Take It. Next I see a copy of Utah Punk Collective, Take It home after watching GUTtermouth, read it, twice. Good fucking zine, I said to myself. In fact it is, but there are some things I want to say, and agree on. First off, the piece on Unity ruled. It couldn't have been better. Here's my aspect, since I'm a girl, to me it's a little easier to go to shows, but still sometimes I feel as though I have to always watch my back 'cause I never know who would want to fuck with me 'cause I'm not tough-looking, don't dress tough 'cause I'm not trying to prove a point to anyone, and I'm NOT tough. So I'm an easier target to a tough punk girl, who thinks I'm just some stupid girl, going to shows to find cute boys or some stupid shit like that! And you're right, what does it matter if you have a mohawk, SXE on your back, or are just some bum off the street. You're all at the show to listen and unite, and going to shows that aren't like that piss me off, but still people will help you if you fall, which is cool, 'cause when we all dance, we need someone to help always. I'm not bitching to tell you that I've been in the scene for so long, and I have all the 7's and I went to all the shows, 'cause I haven't. The truth is, I'm fresh new in the scene, almost a year or so. My first show was SNFU and The Jaykiller — The Jaykiller has always been one of my favorites, so has T.S.O.L. That was one of the funnest shows, and soon after, I've gone to about every show after, only missing VGS 'cause it was a school night. But all I'm saying is I'm trying to understand what's going on in the scene, and I'm trying to get involved, so I wrote you. After listening to punk for a while, I don't want to go out and buy a leather jacket or dye my hair, all I want to do is get involved and listen to some good fucking music. Thanks for reading! Good luck with the zine. Stick with it, it rules!

Rachel

Rachel,

Thanx for the letter. It rocks to see new faces in the scene, especially around here where sincere new people like yourself are few and far between. We are stoked that you like what the zine is trying to accomplish and that you want to get involved. That is what it's all about. So anything you want to send would be great. We would love for you to get involved with UPC. And that goes for anyone else out there who is sincere also.

Later, UPC

I picked up this copy on the new "Punk Rock Guide to Success" (UPC). I was stoked cuz there was something besides Slug to read. I thought there was some pretty good shit in UPC. I just have one question, why did only one person use their real name? The reason I ask is cuz I have a pretty good idea of who a couple of these people are, and this is the only time I heard them use these silly ass names. Like Crispy, it's obvious who this person is by the picture at the bottom of his article. He usually goes by Chris, just look at the Model Citizen article. Hey Chris, how come in your article it says peace, yet you're holding a baseball bat with a nail through the end that don't look to hippyish. Is it punk to have an A.K.A. that nobody knows you by. Let's look a Mickey Mormon, oh excuse me, Mikey Moronic. I swear I saw this guy at a Bouncing Souls show. He was "rockin" out to Boris the Sprinkler like he was at Kiss, jumping around like a human dildo and playing air guitar. I know I am not the only one who thinks Mike is a moron. Now I can't bag on the rest of the people in this mag cuz their disguises are better than the above mentioned, or else I'd bag on them too. But I would like to say hi to the "street" Walker. What will ya do for a \$20? Now if you people really introduce yourself's as "Mike the Moron" or Colonel Sanders Extra CRISPY Kentucky Fried Chicken than I'm sorry for baggin on ya. O if it's punk to have a silly name that knowone know's ya by than I'm not as punk as I thought I was.

P.S. Unity was a good topic. I'd like to thank each of you personally, but I don't know who you mystery people are.

Later, Jaymz A.K.A. "James the Jerkoff" Dahle
(my new punk name)

Thanks for the mail, James (a jerkoff) Dahle. We here at UPC always love hate mail; it means that someone out there is actually reading this zine. O.K., this next part is really going to be fun. Here we go. First off, James, UPC has never claimed to be "The Punk Rock Guide to Success," as you so cynically put it. All it has ever claimed to be is exactly what it is, a punk rock music zine. Thanx for the compliment about there being some good shit in UPC, though. We are glad that someone finds some sort of entertainment in it. Now, James, as far as the "silly ass names" go, well, you are just the super-sleuth. You just up and figured us all out now, didn't you. O.K., our reason

for having the "silly ass names" is because we don't want people to say, "Oh, look it's the zine guys. They do that zine, UPC." It's called anonymity, not really caring about taking credit for the zine. We are doing this because we are bored and also because the scene here in Utah needs an outlet of this kind. Oh, and last time I had checked, I counted nine out of the fourteen people who had contributed had used their real names anyhow. O.K., James, here's the deal. Why don't you start your own zine and call it "James Dahle: Tips on Jerking Off." I'm sure it would be widely read. Or even better, we'll just give you all the credit for UPC, because none of us really give a shit, except for Kendra (our lovely Layout Design goddess), because she can use the design of the zine for portfolio reasons in the future. Oh, and as far as the part of your letter where you say, "I have a pretty good idea of who these people are." Well, James, I have a pretty good idea of who you are too. Actually, I know exactly who you are. You are a fucking ex-Nazi kid who I went to high school with in Logan, well, the few days that you actually went (made apparent by the horrible grammar in your letter, printed word for word). Yeah, remember the Albertson's parking lot incident? Yeah, well, so do I, and anyone else who reads the newspaper in Logan. Fuck you, James.

O.K., on to the next little issue...

In your letter, you say, "Hey Chris (Crispy), how come in your article it says peace, yet you are holding a baseball bat with a nail in the end. That don't look too hippyish." O.K. James my boy, I know you are new to the whole punk rock thing (4 or 5 months from what I have seen) and there's nothing wrong with that, but I guess you haven't figured out that peace is not just a hippie thing, but a very big part of the punk scene. To be exact, the whole point behind Anarchy is to have true peace. Ya know, no governments = no wars, and everyone making good personal decisions would result in peace, and that whole thing. And about the baseball bat and the nail, it was just a funny drawing that a friend had done so I decided to use it in the article (funny because I don't agree with militancy). Man, calm down, and don't take everything so literally. Figure out for yourself that P.O. (political correctness) is for shit in this world of ours today. But just for you, I'll have Fox redraw the cartoon with flowers instead of a baseball bat. Now about "Mikey Moronic" A.K.A. PogoBoy. You cut him down for, of all things, dancing and having a good time at a punk rock show, not to mention that it was one of his very favorite bands playing.

Don't talk shit on that, of all things. I know Mikey doesn't LOOK "punk" like yourself, you know, with all of your spikes, etc. and sitting at the bar or in the back looking cool, not dancing because you are afraid of hurting yourself with some of your spikes, or even worse, what people will think of you. Fuck you, James. Mike is ten times more punk than you'll ever dream of being because it's in his heart, not his hair or his clothes. Oh, and the human dildo dance that you speak of is called the Pogo. But you haven't had enough time in punk to figure that out either. You see, it's a fun dance that kids who are into '77 style music like to do. Sorry it doesn't work to Pennywise, though. Now the next "Mikey" thing you bag on is his name. It refers to the style of punk music that he likes the most, "moronic punk," i.e. the Ramones, the Queers, Beatnik Termite, Nobodys, etc. You know, the moronic lyrics...oh, but you don't know. All you fucking know is "Punk, punk, punk. I'm punk." So I bag on you, James, for only being into punk for a while, but only because you are such a fucking fashion statement. I am not by any means saying that it's lame that you have only been into punk for a short while, but you don't know the roots of the movement and you obviously don't feel it in your heart. You are bagging on a lot of things that you really don't know anything about. At least you're not a fucking Nazi anymore, so at least you are coming around. All I'm saying is, learn your facts about things before you go on with your bad self writing nasty little letters. Oh, and get a hobby. You have way too much free time. Next time, criticize something legitimate, like maybe the quality of writing in the zine, not something as trivial as our names or how we dance (as long as we don't physically harm someone). I mean, come on, James. Write us and tell us that the zine sux ass and give us your opinion on how to improve it. Or better yet, just go back to reading Slug, because we are obviously not a punk enough zine for a person of your "punkness." That's all. Phew...

P.S. I'm sorry to everyone out there who had to read this little charade. I know this whole UPC thing is supposed to be really a positive thing, but I just had to get this off of my chest and clear up some misconceptions.

Thanx,
Crispy and the UPC Staff

If you would like to contend with the above letters, respond to any of our columns, give us shit about our second issue, or just flat out tell us you LOVE us, you can write to: Utah Punk Collective

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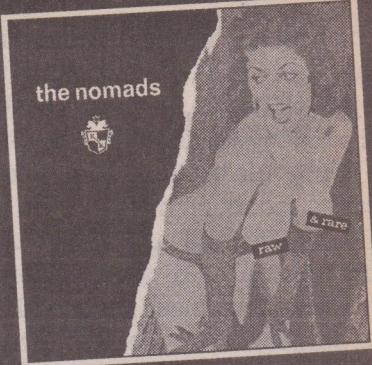
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TOP TENES

Crispy

1. The Pist "Ideas are Bulletproof"
2. Nobodys "Short Songs for Short Attention Spans"
3. Bouncing Souls- Everything - they can do no wrong.
4. Blanks 77 "Up the System" 10"
5. Furious George "MaxiRn'R Presents"
6. 7 Seconds
7. "Still Life," the brand new Evol Skateboards video
8. The Makers
9. The Discocks "Voice of Youth" 7"
10. The Generics- SLC's newest and best snotty ass pogo band.

Next time, we'll have more top tens from our beloved UPC writers . . . if they'll get off their lazy asses! (Hint-hint.)

PogoBoy (in order)

- Ignorance Park - you guys rule!!
- The Figgs "Lo-fi at Society High"
- Weston "Got Beat Up"
- Nobodys "Short Songs for Short Attention Spans"
- The Muffs (first record)
- Interbang fanzine
- AC/DC "Powerage"
- Sicko "Chef Boy RU Dum"
- Groovie Ghoulies "World Contact Day"
- Heavy Metal Summer '96



Fox

1. AFI "Very Proud of Ya"
2. Rancid "Demos from the Pit"
3. Bouncing Souls "Maniacal Laughter"
4. Blankshot/Qaango split 7"
5. The Bristles "We're in it Till the End"
6. Swingin' Utters "Streets of San Francisco"
7. Blanks 77 "VM Live"
8. AFI/Heckle split 7"
9. "Lord of the Flies" soundtrack
10. Ignorance Park

Bramer

(Top Eight Punk and Two Ska)

1. Swingin' Utters "Streets of San Francisco"
2. Rancid "Demos from the Pit"
3. Ramones
4. Rancid (first album)
5. Casualties "A Fuckin' Way of Life" 7"
6. Misfits "Walk Among Us"
7. Clean socks
8. Girls who talk to me
9. Mephiskapheles
10. Citizen Fish

(Oh, yeah, and OPIV kicks butt, too.)

Pogo Strut Slam Swivel + Mosh

a PUNK compilation

FEATURING...

SWINGIN' UTTERS	WELT*	EVERREADY*
WYNONA RIDERS	FURY 66*	PLINKO*
ZEKE	WHATEVER	JFA*
BROWN LOBSTER TANK*	BOMBS FOR WHITEY*	FUNERAL ORATION*
NOFX*	DRUNK IN PUBLIC*	CHANTICLEER*
WIZO*	HER FAULT*	YOUTH BRIGADE
LAGWAGON	SELF*	16*
DOC HOPPER	SCREW 32*	
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IF NOFX HAS SOLD OUT, SO DID YOU!

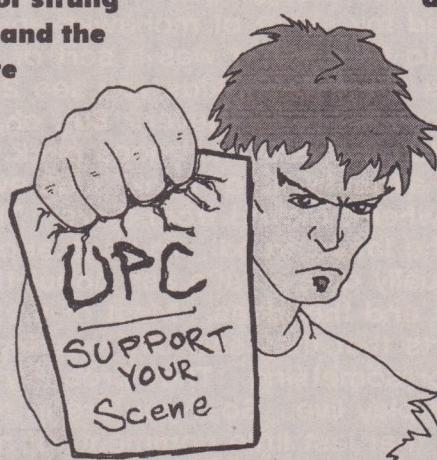
By: Ox

How the hell can you think that NOFX has sold out? They are one of the few bands that haven't jumped on the punk rock bandwagon and sold out for money and fame! One of the best bands ever, they could easily have signed with Sony or Capital, and went big time on MTV, but they have stayed true to themselves and made it on their own. I know that it is trendy to call NOFX a sellout band just because they are popular and successful, but I have not heard a single reason that supports the idea. They don't use all the traditional and oh-so-negative medias to gain success. You don't see them on MTV, the radio, or on the cover of GQ. They just keep putting out great albums that are simply NOFX. They keep touring and putting on great shows, and they keep trying to help other bands. If you think that NOFX is a sell-out band, then so are you. You have fallen victim to a mindless trend that has got you bad mouthing an incredible band just because the guy next to you, with the biggest mohawk, said so. Open up your minds, and your eyes, and think for yourself. If you can think, you can see that NOFX hasn't sold out, they have just kept rockin'. If you don't agree with me, FUCK YOU!

Well, it finally happened. I moved into a real house after living in the same closet-sized apartment (No, really, this place was smaller than the closet of a girl I used to know, no shit.) for nearly a year. But my problem wasn't with the size of the apartment, it was with the other people who lived in the apartments. Half of the people there were either selling or strung out on drugs, and the other half were just scraping by, going nowhere, with nothing to look forward to. After living with this for a while, you start to see some of the same "going nowhere" sadness in everyone, including your friends, and eventually, yourself. When I noticed this in me, it came to a choice of either moving somewhere I would be happier, or doing something to make life around here a little more bearable. So, with moving into my house (A-ha! The almighty tie-in!), everything kind of fell into my lap, and bands started calling me (Thanx, Chris!) to set up shows for them locally. So, a lot of smaller touring bands will now be playing in the basement of my house (Hi guys.) and a couple more "well-known" bands have called me even. (Although I like the idea of small shows at my

house better because it's a lot less hassle, and more fun to boot. [What a strange sentence, and what the hell does that mean, anyway, to boot? I mean, we've been booted before, and it certainly wasn't fun. In fact, it was downright unpleasant.] Oh, uh, whoops. I got a little carried away. Sorry, won't happen again.) So, anyway, we started setting up shows around here with the hope people will notice and maybe start bands or do something else constructive or at least come see good live bands, instead of sitting home and listening to

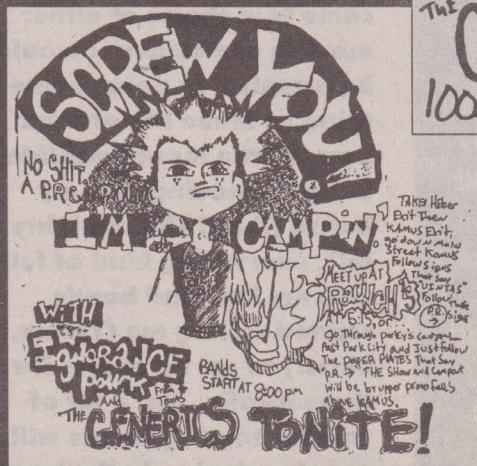
Spacehog or something. So, if any bands (punk and ska only, I'm a snob) would be interested in playing in my basement (or somewhere bigger in Pocatello, Idaho, if necessary) give me a call at (208) 232-5143. (Geez, is it O.K. to put my number in here? Have I doomed myself to a life of no sleep seeing as the incoming calls from my thousands of adoring [female?] fans nationwide could easily keep me up 24 hours a day for the next three months? Ha!) Whoops, sorry again. Well, I guess that's it. Until next time, champagne wishes and caviar dreams...



Bramer

GREETINGS from the UNDERground

So, I wasn't going to write a column this time. I didn't feel like I had anything to say; everything seemed cool. I started skating again and it rocks. To tell you the truth, it's really the only thing that keeps me going anymore. Both of the bands that I play with are sort of in limbo right now, so musically I'm bored as hell. I can't afford to buy any new music because I just moved to Salt Lake City and I didn't have a job for a few weeks. So anyway, onto the point of this whole thing, I was really bored so I started thinking about the scene and all of the people involved, or not involved, I should say. What the fuck is up with all of the insta-fashion kids? Sure I have had my share of mohawks and bondage pants in my time, but I mean, when I was into that shit, it was a sort of GRADUAL change into that. Look at all the new punks these days, kids you see 2 months before and they were just normal kids or jocks or whatever. But, oh, the Warped Tour is coming so everyone gets out the dog clippers and "goes punk." I went back to Logan a few days ago and there are all these little "punk" kids everywhere, but they were all normal kids a month ago when I moved from there. These kids are just subscribing to punk because it's the latest trend. You see about 1% of them who actually give a rat's ass about the people and the music and the ideas. Most of these kids are wearing T-shirts that they saw Lint wearing on MTV or in Teen Beat or something. They probably haven't even seen the band play live. So if you are in that 1%, you can disregard that last little comment. If not, then fuck off. These kids are also the same kids who look at the normal-looking people who are into the music and laugh and say, "Look at that dork, hee, hee, hah, hah." In the instances that I've seen, it's the people who don't go all extreme-looking who actually do more for the scene. So, to the point of this whole stupid ranting, throw down the rules of "punk." Kick off your stupid images of what's really punk, because image is nothing. Be into what you are into, and stay true to yourself. Learn the roots of something before you make a drastic change, no matter what it may be. The main thing is get involved on any level. Don't just look like you are a part of the scene, BE A PART OF IT. Later days, Peace, Unity, and Skateboarding



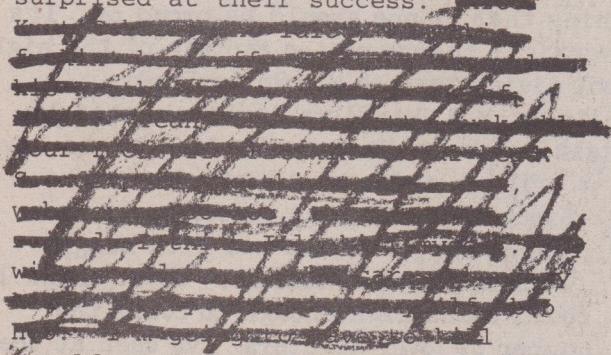
P.S. Thanks to John and the Ignorance Park guys for coming up from Texas and showing us Utahns a good time for a couple of days. You guys rule. Come back soon.

By CRISPY

IGNORE THE HYPE

Ignore the Hype
By: Fran Man

As about 99.9% of you blokes and blokettes know, a load of bands have reunited and/or jumped to major record labels since Green Day and The Offspring reached mega album status. There has been talk for years on end about a possible Sex Pistols reunion. It seems the reunion is for real now. When John Lydon was asked why the Sex Pistols were reuniting, he responded, "We are reuniting for a common purpose. Your money." It looks like "punk" has been embraced by the masses once again. As for myself, I do not care for any "punk" bands playing the commercial circuit. I am not at all surprised at their success.



After Kurt Cobain's death, the entertainment industry big wigs did not squander any time in delivering the "hot new punk thing" to the world's inhabitants. Many of the people now gobbling up mainstream punk used to religiously sing classic hits like "Ice, Ice Baby." Later they went on to find out that they were too sexy for their shirt. I am not trying to say that everyone who buys mainstream music is brain dead. Nor am I claiming that bands who derive their success from incessant commercial radio and MTV exposure are all phony and backstabbing sell outs. It is quite laughable, however, that a couple of bands hitting it big time on the mainstream scene use to have not-so-nice things to say about rock stars and media generals. This wave

reverse

Photo here

Newsgothic Rgl
12 pt., auto lead

of punk exploitation has enticed many bands to walk a dangerous path in their quest for money and success. Some will succeed but many others are digging their own grave. Bands such as Bad Religion and Dead Kennedys sold piles of records during a time when punk bands, for the most part, were not pitched to the mainstream.

In spite of all this hoopla and sensationalism going on nowadays, there are many positive things going on in the punk community. Pioneering punk bands like Youth Brigade and D.O.A. are going as strong as ever. Exciting bands are popping up from thriving scenes across the country. People are actively circulating zines and putting up shows. Lots of cool stuff has been happening. The Descendents are back together. I almost pissed my britches when I heard the news from Crispy. The Descendents were one of the first bands that I ever got into. Will I go see them play when they come to town? You can bet your pasty backside I will.

When it all comes down to it, it is up to the individual to support what bands they want to support. Ignore the hype and fuck the media overkill. Make your own decisions and enjoy your life. Pleasant dreams.

Fran Man



NOPH ING BUT A NIGHTMARE

BY BLINKO

You know, I was wondering, first off, if I was going to be able to write a monthly column for UPC, and be able to do it without reiterating myself too much and, second off, what I should call it. Well, the second question has been answered. If anyone can guess what band I ripped off the title from (it's one of their songs, hint, hint) send your answer to UPC, and maybe I'll give you a big, wet kiss on the lips and buy you breakfast in the morning (this prize is for females only...sorry, guys!) Anyway, let's get to the point...

I think that instead of bitching this time 'round, I'm going to point out some of the better things about the Salt Lake "scene" and what can be done to better it even further. Hopefully, by the time you read this, you'll have read the first issue of UPC and gotten some ideas of your own. Not only picked up ideas, but started to apply them as well. To start with, I was overwhelmingly impressed by the feeling of unity at the Bouncing Souls/Weston/Boris the Sprinkler show on the 27th of May. Everyone seemed as though they had gotten the point of my first column (unity), which nobody had even read yet. Bravo, SLC! Let's keep it up!

Secondly, we need to get more positive bands going in the greater SLC area (that includes Logan and Ogden, Crispy). I am once again travelling the well-beaten path laid so long before me by saying this. We've got a great start as of now; let's keep it going. Everyone has the ability to do something positive for the scene, so get the fuck up and do it! Pick up your own ass, drag it outside, and shake hands with a stranger. We've got it...support it while you can.

Once everyone realizes that they actually CAN do anything they want, with a little initiative (Jesus, I sound like my high school gym teacher),

anything's possible. (Outside note from Kendra: It's true. If you're willing to work for something you believe in (or at least seriously enjoy), it's really not that hard to do what you previously thought impossible...like this zine. We here at UPC are just a bunch of nobodys like anybody else that decided some effort and commitment in the format of a zine could benefit the scene and the bands that are a part of it.) Keep at it, SLC.

And on a more serious note: quit with the fucking fashion games already. No one gives a fuck about what you look like or what kind of car you (don't) drive. That petty little separatist bull shit doesn't play a part in what you do with your life, unless you want a job. SLC Plastic Punx is something that no one should be proud of. It's the overnight change of the captain of the high school diving team to Mr. GutterPunk

Shitnose, M.D. (Mindless Dumbfuck) that I'm talking about. Who gives a fuck if you have a trihawk and combat boots, anyway?

Since when did that classify you as "more punk" than the kid with baggy jeans and a skateboard? I don't think I could count high enough to count the number of "over-nighters" I've seen at the last three shows. One day, it's blue jeans and skate shoes, and the next, it's a brand new leather jacket with a bunch of hand-me-down patches and army shorts. One day, it's 311 and Fugazi, the next it's Crass and Conflict. One day, it's "Dude, how's the Great White Wave today, brah? Killer, no shit." The next, it's "You see, the overall theory of a democratic governmental system in relation to the rotation of the majority of the gaseous planets produces an overwhelmingly hostile effect from the general population of any given society. Anarchy, dude!" There's a hell of a lot more to "punk" than a studded leather jacket and a mohawk. Which brings us to...

FIVE WAYS TO BE A PLASTIC PUNK IN SLC!

5. Get the Conflict sign tattooed on you because you have nothing better to do.
4. Run over your \$100 leather jacket with a

car to give it that "I've-slept-in-the-gutter-more-than-you-have, silly" look.

3. Utter bull shit grievances like, "If you haven't been in the 'scene' for X amount of years, you're not punk."

2. Make fun of the pogo punks having fun at a show and not taking as much time as you to do their hair.

And the Numero Uno way to be a Plastic Punk in SLC...

1. Make fun of punk rock while you're in school or at work, and then, when it's over with for the day/summer, run home and shave a mohawk, dye it temporarily blue, and then run off to the show with all the punk rockers, hoping to God they don't beat your face in because they recognize you as the captain of their school's soccer team, or their supervisor.

And there you have it, Blinko's top five ways to be a SLC Plastic Punk. Be true to yourself, not the times. See, that's what I'm faced with lately, a bunch of kids who used to make fun of me because of how I dressed and what music I listened to, doing the same thing now that I've been doing for five years, and thinking they're "the shit." Well, I hate to shatter everyone's image of "punk," but there's nothing glamorous about being a punkrocker. That's what punks originally were trying to stay AWAY from. They were trying to stay away from the glamorous people and glamorous, corporate lifestyle that the upper-caste shared. Separating themselves from the ignorant people, testing society's level of tolerance, trying to make a better life for themselves and other

people. I mean, I knew that punk was dead, but I didn't know just how many little maggots were feeding on its corpse, trying to clone it, but at the same time, using it to their own advantage, rather than the advantage of everyone else as well.

You see, there actually ARE a few of us out here that still consider punk to be a way of life, not a fashion. There ARE a few of us out here that care enough about punk to devote whatever time and energy we have to making punk something worth while for everybody. There ARE a few of us out here that know that Green Day wasn't the first punk band, and that Rancid wasn't the first band to say "Oi!" in their songs.

Anyway, to make my point...if you're trying to make a difference and help whatever "scene" we have here in Salt Lake prosper, bravo! (Applause and cheering.) But if you're just in it for the fashion, the chicks, the alcohol, the rebellion, the hair, etc., etc., get the fuck out. Go back to your team sports and pick-up trucks and spend your time hanging out at the mall watching your sister fuck the owner of Sam Goody. If you can't respect someone for trying to make things better for you (selfish bastard), what the fuck makes you think you have a place in punk rock?

"Now you're punk for a year, using it for your trend

When I thought it was a belief for life.

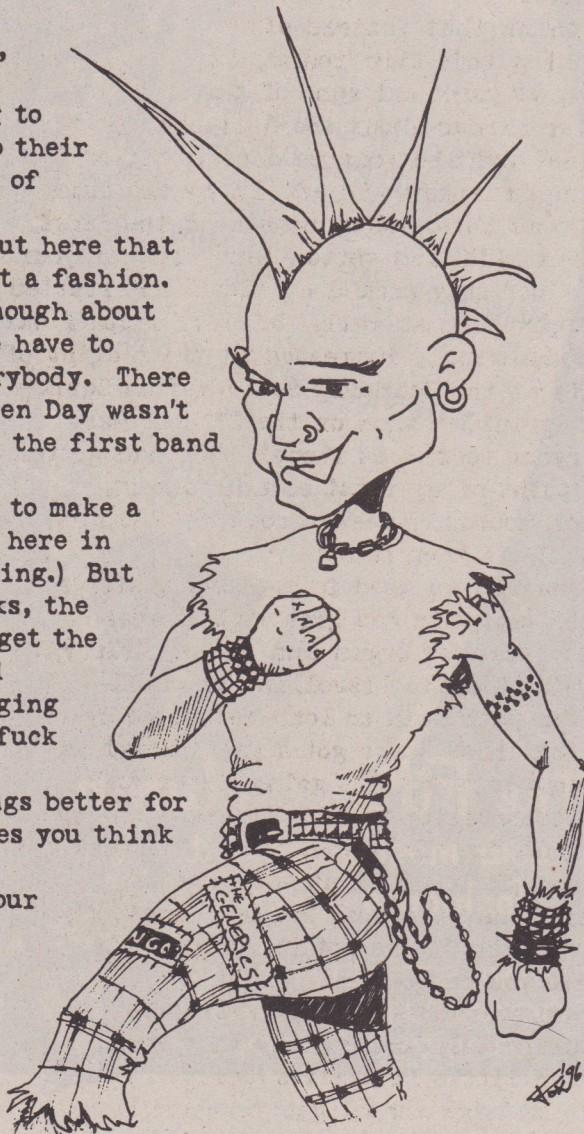
You can bet we're in it for life."

--Total Chaos, "Punk No Die"

Peace and Unity once again,

Blinko

UPC



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"YOU MEAN THERE ARE PUNKS HERE?!"

the ring-lipped snarly mouth incredulously voiced upon my mentioning the Punk House as a possible bed-down for the night. Four Chicago-bound punks had hesitantly asked me for a place to stay as I strolled past the Greyhound Station. Considering I had just gotten off work, and I was in nice day-job clothes and crap, I'm assuming they approached me only because my companion was sporting 4 ga. rings in her ears and not-so-conservative garb. Not at all taken aback by their appearance, I continued to rattle off a few places they could stay, the Zoinks show they could go to that night, and a coffee shop they could kill some time at till then. They just kinda stared at me, unbelieving (while I'm thinking, "I can't believe these guys haven't heard of the Zoinks."). I don't think they could get past the fact that I was wearing, like, Gap clothes. Although I do applaud their speaking to me in the first place, I'm disappointed that even after I showed them that I knew what I was talking about, they continued to discount my help and judge me based on my appearance. And herein lies my point. Appearance seems to count too much in any scene, but much more than it should in punk. These punker-than-thou individuals decided what kind of person I was based on what I was wearing, which is totally understandable as far as first impressions go, but even after talking to me, they maintained their false judgments.

My intention for this raving on is not necessarily to bag on these people, but to point out the bit of narrow-mindedness that is rapidly taking over the punk scene as, you guessed it, conformity. Now, this desire to look somewhat alike isn't anything new, of course. Back in the founding days of punk rock, you could tell who would be your friend (who wouldn't beat you up) by the way they looked, like you all had mohawks or whatever. Looking punk gave you an identity as a punk. As Generation X put it in their 1978, "One Hundred Punks," "They look so sharp, they look like one. If you ain't got a look, you'll never be one." Hey, doesn't that sound like the mod scene of the '60s too? Seems like a "look" has always brought about a sense of unity ... well, until the '90s. Now, it's all a big competition to see who's the "punkiest." In the '70s and '80s,

punks dressed alike because a big group of them was threatening, the better to get their message out. "Message?" you ask. "Punk's not just a fashion?" Punk is a philosophy, all about anti-authority and autonomy (that means "do it yourself"). Sure, fashion was a huge part of it, but only because it was a good means of rebelling against society's flimsy ideals. Punks were thinking for themselves, trying to come up with better ways to live. Hell, the Reagan administration wasn't working. Kids were trying to do stuff for themselves, and they did it by setting up and supporting shows, starting bands and zines, and living on their own. Don't get me wrong, it wasn't all peaches. Lots of these kids were homeless and drunk off their asses, which didn't necessarily help to promote their message, but the philosophy and ideas behind all this is what I admire. Punk rock was and is about being yourself, doing it for yourself.

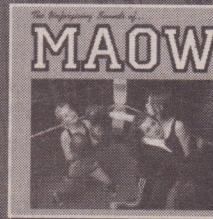
We shouldn't forget that this philosophy is what prompted the fashion side of punk, but we have. Go back to that Generation X song, and the same lyrics mean something completely different in the '90s. It's like, "If you don't look exactly the same as all the punks with their studded leather jackets, Docs, and bondage pants, you can't be punk." Looking alike has been reduced to conformity. Unless you have a mohawk and a Total Chaos tee, punks won't talk to you. You know, that Unity patch on your jacket applies to a lot more than just race. If we could all remember that punk is about how you think, and not just how you look, instead of fighting within the scene, we could fight against more important things like the government, or drugs, or even just our parents. Banding together can make for a stronger war cry. Who cares if how you want to express yourself is through a mohawk, or size 52 shorts, or a fat X on your fist? Who's to say which is more punk, if it makes you want to make a change? Don't limit the definition of unity to conformity. Don't sacrifice your individuality. And don't fight against your peers. We can get a lot more done in a big group, even if we don't all have mohawks.

KeNDRa

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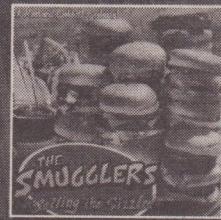
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Columnar Material
By: PogoBoy

Ya know, it's pretty funny that I am so involved with a zine called Utah Punx Collective, since I am not, nor have I ever been, nor will I ever be, a punk. I feel like I'm way too open-minded to adhere to the narrow, narrow lines drawn by "punks," besides that it's just too much damn work to spend three hours a day on my hair and however much time and money on my bad-ass spiky leather jacket. Nope, I'd rather be the stupid lame fuck that I am. I'm more of a wanna-be beatnik. On top of that, I'm a wanna-be Beatnik Termite, so I'm doubly fucked. It's really too bad that the Termites wouldn't allow fat people to try out for their band, or I would've been all gung-ho for it, but alas, my waistband fucks me over again. Right on. That's what is so fuckin' cool about the oi scene. Fat guys! Half of the guys in oi bands are big, fat guys; therefore, it's of absolutely no surprise to me that that's where a lot of the best tunes are coming from. Fat guys are the shit, man! These fuckers don't pretend like they drink a lot, they fuckin' show it in all their glory. That Pabst-filled gut is something to be proud of, motherfucker! Keep the skinny boys in emo! All fat guys unite and pogo! If Fat Mike was truly fat instead of pseudo-

fat, he would be able to lend a lot more credibility to the metal scene. Oh my god, did I just call NOFX metal? That's right, I think it's about time all of these super-mega-talented bands like Pennywise, Guttermouth, Strung Out, Ten Foot Pole, etc. cut the shit and just cop to being METAL!! Judged on the rationale of being metal, these bands might stand a chance; however, as "punk" bands, they're nothing more than a big pile of shit. Do you really need to wonder why they appeal to the Slayer crowd? It's not exactly a stretch from Slayer to Hesherwise or Guttermetal. It's all metal; of course they're gonna dig it. Instead of big, huge Reeboks, now everyone is wearing big, huge Airwalks or Vans, HA! So metal isn't so dead after all. Everyone is just trying to act like it's mutated into something different. METAL, I say, METAL! METAL! METAL! Which is fine. There's nothing wrong with being heavy metal, there's only something wrong with trying to cover it up with a lot of bull shit and trying to be pseudo-punk. These bands do get respect from me for one reason: they do a good job of helping to show small town kids in places like Evanston, WY or Toole, UT that there is other cool shit out there besides what they see on MTV. These kids are the true punk rock anyway. They have green or purple hair in places where you can still be severely beaten for such an offense. They don't have the option of dealing with people who are used to seeing stuff like that. They deal with scary-ass red-necks who will kick the shit out of them at every chance just for riding their skateboards. It takes ten times the balls to look different or weird in small towns, because you will get fucked with...a lot. These types of kids are

also severely lacking in the hipness factor. They don't have the knowledge that it isn't COOL to listen to Screeching Weasel AND Tool. Or that it's not COOL to hang out with someone who is into industrial or whatever. These kids listen what they like and hang out with whoever will have them, because there is nothing else. I like that a lot better than everyone who worries about how they look or what they listen to all the time. I don't have time to worry about that shit. If you don't have any better rationale to judge someone on than what they listen to, then you deserve to live your life like an extended version of high school. Thanks to everyone who has an open mind and can think.

End shit:

1. Are any of you familiar with the Figgs? They are the perfect summertime band. They manage to take all the heat and boredom of the hot season and turn it into an ass-kickin' three minute pop song. Check 'em out.
2. Boris the Sprinkler kicked major ass when they were here, but amazingly enough, Weston kicked even more. Weston are rock gods!!
3. The new Nobodys record will kick your ass major. It's called "Short Songs for Short Attention Spans," which should be the theme song for my life.
4. All the best punk music is still coming out of the midwest. Everywhere else be damned. Snotboy are the best I've heard from there recently.
5. All hail Ignorance Park and the Metal Summer!

Plus, I want to personally dedicate this issue to Becca, one of the most wonderful people I've ever met. Not that many of you knew her, but you definitely saw her, she was there at every show. I hope you're happy now. I sure miss you, kid.



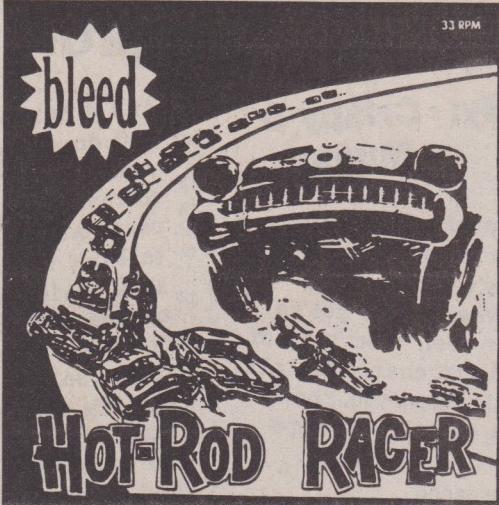
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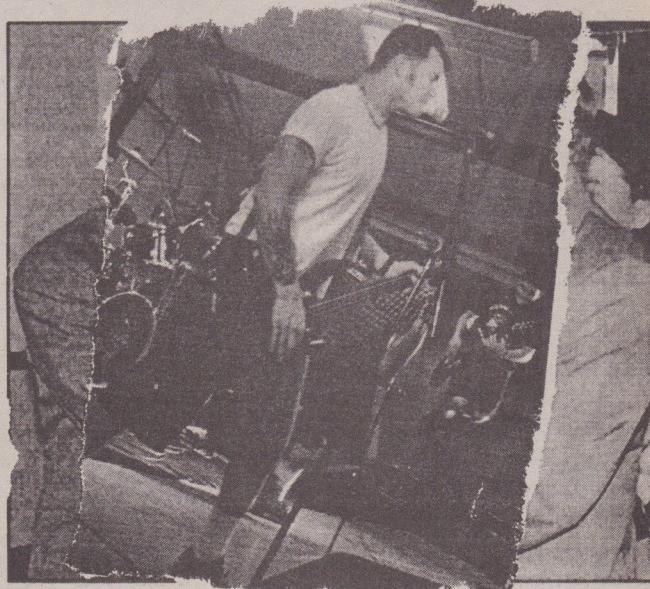
VISIT

AFI, U.S. optimistic relations will improve

By: Crispy & Mugsy

A bunch of Fuckin' Idiots is the name they've given themselves, but if you've ever seen them play or had the chance to talk with them, you know it's exactly the opposite. A bunch of Possessed Motherfuckers would be more fitting for their live show considering their intensity and ability to rip shit up.

fere in areas like hu. And A bunch of Nice an and down-to-earth Guys would be more fitting in to their attitudes and personalities when talking to them after a show, which we had the chance to do on June 5th when they came to town. So, if you missed the ANG aspect of AFI last time, don't make the same mistake twice, and if you've never experienced the ANG aspect of AFI, do that next time as well. For now, read our ANG of AFI and Judge for



Chinese Assistant Foreign Minister Yang Jieshi and U.S. National Security Adviser Anthony Lake at after arrives at Beijing airport

yourself.

UPC: So, what made you guys want to sign with Nitro Records?

AFI: Well, we don't want to talk shit, uhm, they know how to run a label.

6 months after surrender of drug lord, where is he?

S. UPC: Yeah, they have been one of the coolest labels that we have dealt with, with the zine so far. They always send out stuff to us fast, and they are cool about ads and shit.

AFI: They are really nice, and they really know what they're doing.

UPC: So, was Wingnut records sort of you guys' label? Did you guys start it?

AFI: No, no, no. It's a label in and of itself. This guy runs it. He had our first release, and he had that Screw 32 release, and he's got that Heckle release coming out soon. Yeah, so Wingnut is a label by itself and now we are off on Nitro (laughter).

A slight 1-year-old man with a

UPC: So, is the new Screw 32 going to be on Fat Wreck Chords, and also the new Swingin' Utters?

AFI: Yes, yes.

UPC: Are you guys still pretty good friends with those bands?

AFI: Yeah, they are great guys. We did two tours with the Swingin' Utters, as you know.

UPC: How far did you guys go when you went out with the Utters?

AFI: We toured the world (laughter). No those guys are the coolest guys in the world, and they are a fuckin' awesome band too. No, I don't know,

Chiang Chifu, Taiwan secu-

condition of anonymity, said Khun Sa in a m living how far did we go? We went out for four or five weeks last summer, and then we did another month with them last fall. No it was only three weeks with the Utters and then a couple of weeks with Rancid.

UPC: Oh, you guys played with the big boys. How was that?

AFI: They are the greatest as well. Rancid and the Utters are the greatest guys.

UPC: Speaking of Rancid, have you guys heard that new Total Chaos record?

AFI: Nope, haven't heard it yet.

UPC: It sounds an awful lot like Rancid. It's actually really decent.

AFI: WHAT? you're joking.

UPC: No, it's pretty good. We didn't really want to admit that it was good, but it is.

AFI: That's insane. Ask with Thailand and China, the two principal routes for heroin leaving

AFI ; plan new drills in moral values

us about Total Chaos.

UPC: All right. What about Total Chaos?

AFI: NO COMMENT!

(laughter) No really, we played a show with the Utters and the guys from Total Chaos were there, and one of their members came backstage and was talking about how he didn't like playing the thrash stuff that they were playing, and that their new stuff was going to blow SOMEBODY away and that their new songs were so much better than so and so's, blah, blah, blah. And now they sound like them. Then he was going on and on about how Stiff Little Fingers were his favorite band.

But when the Utters said, "Well, we cover a Stiff Little Fingers

The program...

Fri.

Co AFI

By Julie Howard
Maturity News Service

In spring and fall Larry Maurice, and they told him which one it was, he said, "Oh, I don't think I've heard that one before. They were like, "It's on their first album." Then he argued that he had that record but that this particular song was not on it. I mean, he was just...stupid I guess (laughter).

UPC: Yeah, I interviewed those guys a long time ago for another zine called Diesel, and I lost all respect for them. I asked them all these political questions, and they couldn't even answer them, they were all drunk and about as smart as Beavis and Butthead (laughter). O.K., enough about Total Chaos, this is an AFI interview. So how did you guys get together, and how long have you been together?

AFI: I don't know, about five years. I think that we were just really bored in high school. Some of us ran out of bands to be in. This was our last alternative west.

The Arizona Cowboy Poets Gathering in Prescott is now in its ninth year, attracting 3,500 spectators.

Its are roaming the range of popularity



Larry Maurice is a working cowhand and poet in California.

(laughter). It was funny. We watched the pit move. It started over here, and then one came over here, and they turned into one big one and it was funny.

UPC: We were stoked to actually see an old school pit that good around here.

AFI: So were we, especially, like, when you open. We were surprised that people stood in front, not to mention had a pit. It was a cool crowd.

UPC: So, is there a basic attitude behind the band?

AFI: Uhm. SEX, DRUGS,

ROCK N' ROLL, C MAN! Yeah, a lot of sex and drugs (laughter). No, we just like to play loud, fast music.

UPC: Are any of you guys straight edge?

DAVIE HAVOC (the singer): I am.

GEOFF (the bass player): I'm not straight edge, but I am drug and alcohol free.

ADAM (the drummer): I'm sober.

MARK (the guitar player): And I'm Mark, hi (laughter).

UPC: Did you guys ever do an actual split 7" with Screw

up;

little pig over a strawberry U 32?

AFI: No, we were supposed to do for a long, long, long, long, time, but it never actually happened. We were supposed to do a picture disk with them, but we could never get their shit together, or they can never get their shit together. It has just never worked out so far.

UPC: Have you guys still been playing a lot of shows together with Screw 32?

AFI: We haven't been able to recently.

Gilman St. said a long time ago that we couldn't play together any more there.

UPC: RIOTS!

AFI: No, not at all. They said that we could play different nights and bring the same people. We sort of draw the same crowd, ya know. The last time we played with them was at the Trocadero in San Francisco. That was almost a year ago.

UPC: So, how long are you guys out for this

July, Julie Howard is a freelance writer in Sacramento, Calif.

DEAR ABBY

Lyrics reflect journey toward self-esteem



abby:
time?
AFI: These days right here, we are only out for six shows.

Then we go back home. We get back on the 10th. Then we play

San Bernadeno with Guttermouth on the 15th, and then we do a record release party at the Trocadero on the 27th of June with Redemption 87.

UPC: Isn't that Ian from Skankin' Pickle's new hardcore band?

AFI: Yeah (laughter).

mine, too, and I'm pleased to share

Then we leave again with Guttermouth on the 28th.

At this time the Queers started playing and it was too loud to continue the interview, so that's it. AFI rules, and if you missed them

mine, too, and I'm pleased to share

to bring you flowers.

then you suck!

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The Skatalites are a band that should need no introduction more than they are the Godfathers of ska, rocksteady, bluebeat, and reggae. The Skatalites come from Kingston, Jamaica. Starting in the late '50s, the Skatalites were the backing/studio band for most all the top ska acts in Jamaica. All during this time the Skatalites put out their own music, as they have even until today!

The Skatalites have just recently won a Grammy, which has been decades over due.

By Walker

Walker:

So how ya doin' tonight?

Skatalites: Fine my brother.

Walker: How has the tour been?

Skatalites: Good until our bus broke down tonight. But you got to keep it going. We are the originator. We first started ska music. You got to keep it going.

Walker: Were you surprised that people love ska music so much here in America?

Doreen Shaeffer: Yeah, it was taken on by storm. That only goes to show their appreciation and it's in demand.

Walker: Are you surprised to see people, even young kids, dressing in the traditional rude boy style tonight?

Doreen Shaeffer: No, it's not surprising because what goes around comes around. It's time that what used to be is going to be again. You know that you know. It's like a cycle. Being "rude" is an appearance. It's not a matter of being rude in the term. It's a matter of appearance, you know. You want to create an impression. It's an attitude really, but it's not as tense now. In those days, it was tense.

The songs about the rude, I think it's a sort of way of saying tone down, in other words, take it easy. You know, tone down because of the consequences of it. You're sure going to pay, you're going to face a judge, and you're going to get your time. Like they say, if you do the crime, you're going to do your time. So you don't have to do no crime. It's the attitude, you know, the attitude can put us in time. You know what I mean.

because someone might just go around trying to cause a problem. You know, they just look at you and don't like you. It's not a good attitude. So you know it's an attitude thing. So like I say, if you have an



attitude, it might cost you in the end. Just because a song says rude boy, it doesn't mean you have to go out there and portray. 'Cause you wind up in trouble. Nobody really wants their freedom taken away, you

know. So it's not a question of what you do, it's a question of attitude, but it better be a good attitude. You can't say he's a rude boy by his designer clothes, you can't—it's a term. But it doesn't necessarily mean your attitude needs to mess, blend with the rudeness.

Walker: What do you think about the skinheads on the scene?

Doreen Shaeffer: I know they love the ska. They love the ska. I can say I am happy about it.

Wherever we go, they are there. They never try to break up a show or make a scene and I am happy about that. The respect goes across. We respect them and they show us respect by showing up to our shows, and they show respect by not breaking up the shows, the dance, or the party. You know, it's good, it's very good.

That's a breakthrough for the Skatalites to have people come together, you know. In Germany, most of our showing were skinheads with their tattoos, chains, Fred's and such. But that doesn't mean they are coming in to make any trouble. They respect the music.

Walker: I remember one of the first records I ever bought was the Wailers' "Birth of a Legend" with songs like "Simmer Down," "One love," and "Maga Dog." I was only 12 at that time and I loved the music. That was my first taste of the Skatalites because you guys did the backing music for that record.

Doreen Shaeffer: Well, Bob Marley and most of the famous Jamaican artists started out with the Skatalites,



including myself, because then I was 18 and going to school when I started with the Skatalites. Most of the artists at the time were young. When they came into the studio, they didn't know about timing and such things. So the Skatalites became the foundation. Every song that came out, we were involved. We worked with all the producers and all the studios like, Studio One, Duke Reid, or Dynamics.

Walker: What has kept the Skatalites going for the past 32 years?

Doreen Shaeffer: It's for the love for the music. We're not looking at the money. We know there are people out there who appreciate us and we want to share our friendship, despite the snow and the blizzard and what else we encounter.

Walker: As I am looking around, I don't see Tommy McCook. How's he doing?

Doreen Shaeffer: He had an operation, a bypass. He was with us, but he wasn't doing too well when he was with us. We were in Colorado and the altitude was too much for him, so he is back home in Georgia now.

[Now it was time for the Skatalites to get up on stage. The crowd was amazed, and they danced their asses off.]

Walker: How did you guys feel about the show tonight?

Skatalites: Very good, mon. You got to play with a feeling, you know. We hope we can come back so we can play for you guys again. There is a lot of young people here who are enjoying and trying our music. I am happy about that because that is something hard to capture.

Walker: I am a young man myself, 23.

Skatalites: Lord, all of my kids are older than you (laughs).

Walker: Everyone looks up to the Skatalites as the Godfathers of ska, the men who created legends and men who are legends themselves. Without you guys we wouldn't have had Bob Marley.

Skatalites: We played the grooves. Bob Marley, we played his grooves. Jimmy Cliff, Bluesbuster, all of them, Prince Buster, everyone. We played the tunes.

Walker: Most all of the ska or ska related bands that have came out in the past 20 or so years, the Skatalites have been their main influence. Who were the Skatalites' main influences?



Skatalites:

It was a big part of Jamaica for jazz bands to play big band music like Glen Miller Band, big band, and jazz. After those bands leave we started playing our own stuff, our own music, write our own tune, ya know. We are the roots of Jamaican music, the real Jamaican music come true with me and I. Before I and I played our own stuff, we played American music. But when we got knowledge, our sound started to explode. Then we started recording and we recorded for years. Then we decided to form ourselves into a band, so people can get to know us, ya know. We were just in the studio making music with all these artists. We were the studio band, then we get together for ourselves. Then we went on the road. From there we got going, but we only spent a year on the road as a band.

Walker: How did the name "ska" come about?

Lloyd Knibbs: The name came out of the guitar. The guitar is the one that played the ska. Then I came in in 1962 and changed the beat to second and fourth. We started the band in 1963 and broke up in 1964.

Walker: When was your first tour outside Jamaica?

Skatalites: Well, the first tour for me and Roland, when Skatalites break up, we got back together. There were 6 of us: Roland Alphonso, Johnny Moore, Jackie Mittoo, Lloyd Brevett. We were the first of the band to go to England with Jamaican music. That was in 1964. We named the band Soul Vendor, with Alton Ellis, Ken Boothe. Then we went back to Jamaica and broke up for a couple of years. Then we got back together for the first Reggae

Sunsplash and went back to England again. We went back to Jamaica, we were together for a few months, then we broke up again. We broke up a lot of times, let me tell you. We tried to form back the band, but it was hard without Lloyd Knibbs, the drummer. Then we got back together. We better give a full description about our business, which I appreciate giving to you because it is very

important to the world. Everywhere we go, people want to know something about us. How the band started, when the band started, how many records we made, and such. We thank you and we thank God. So enjoy yourself and have a good time.

GUTTERMOUTH

By Fox, WALLY, and S.A.

UPC: Why does your new album sound a bit different than your old albums?

I think it sounds like NOFX.

GM: Because we're so influenced by Fat Mike. How many songs do you think sound like NOFX?

UPC: About five.

GM: Ah, fuck you. We didn't want to put out an album that sounded like the other two because we think they sounded a lot alike.

UPC: I think the first two kick ass.

GM: We're going to surprise everybody with every new record. The next record is going to sound like another band. Pick the band and we'll sound like it.

UPC: What do you guys like playing best, parties or big shows?

GM: Big shows. Parties suck because cops always come and confiscate your equipment, which has happened before and shit. It's just a fuckin' headache.

UPC: What's your favorite release that you've put out.

GM: We like the new one the best.

UPC: Why did you switch from Dr.Strange to Nitro?

GM: Basically, he's a crook. He rips all his bands off. Take note that Guttermouth, Voodoo Glow Skulls, Face to Face, and Schleprock have all left Dr. Strange.

UPC: Because they're crooks?

GM: Uh, perhaps.

UPC: What's your worst tour so far?

GM: Our first one which was about five years ago. It was booked by somebody that's supposed to be helping us out, but

nobody showed up to our shows. It was just fucked.

UPC: What's your favorite beer?

GM: We like whiskey.

UPC: OK, What's your favorite whiskey?

GM: That would be Jack Daniels. We like Makers Mark, too. I can't drink it on a daily basis, though; it's too expensive.

UPC: Do you guys have any plans of going to any more major labels like Epitaph or something like that?

GM: We'll probably stay on Nitro. It's the place to be. Watch, all the big bands are gonna go to Nitro. It's a label that's really fair to the bands.

UPC: How many songs did you write on the way to the studio? We heard you did that.

GM: Yeah, we do. We probably wrote about four or five on the new album.

UPC: Do you consider yourselves bad-ass rock stars now that you're on MTV?



GM: Yeah, we do! You guys are gonna hate us because we're not gonna let anyone on stage with us because we don't wanna be hurt for our next video. Our label sent it in and they said, "O.K., we'll play it." We've never seen it, but we've heard it was on there.

UPC: Last time you came here, you played with Sublime? Are you guys a little down about their singer dying?

GM: We didn't really know him. I mean, we knew him but not really well. So we were sad for a second, but then we thought that anyone that would use drugs is stupid. Liquor is good, though!

You can't die from alcohol; it just enhances your lifestyle!

[This is where Guttermouth got in a big argument about how you really can die from alcohol.]

UPC: How long is this tour going to be?

GM: It's two weeks, then we go home for a couple of days, then back out for two months.

UPC: How long have you been together?

GM: Since '89.

[Mark asks if Guttermouth's drummer would like to leave us with some words of wisdom, so here they are:]

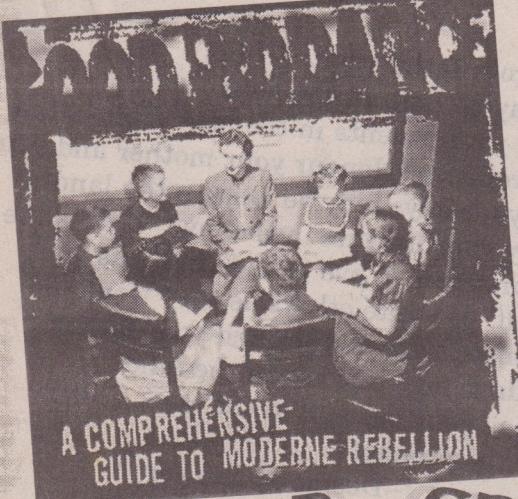
Well, whenever I'm down I turn to Jesus, 'cause he pulls me through.

He assures me that everything is going to be O.K. and that I'm going to heaven. All I have to say is be positive and pray to the Lord.

UPC

Check out the disappointing sophomore effort from

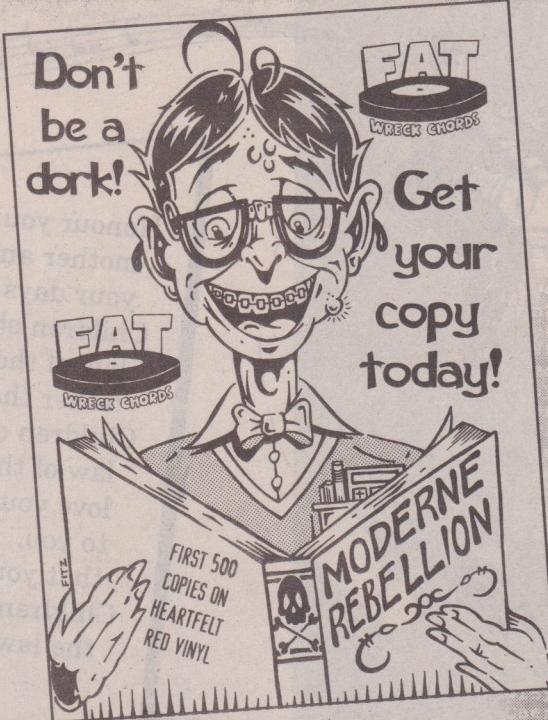
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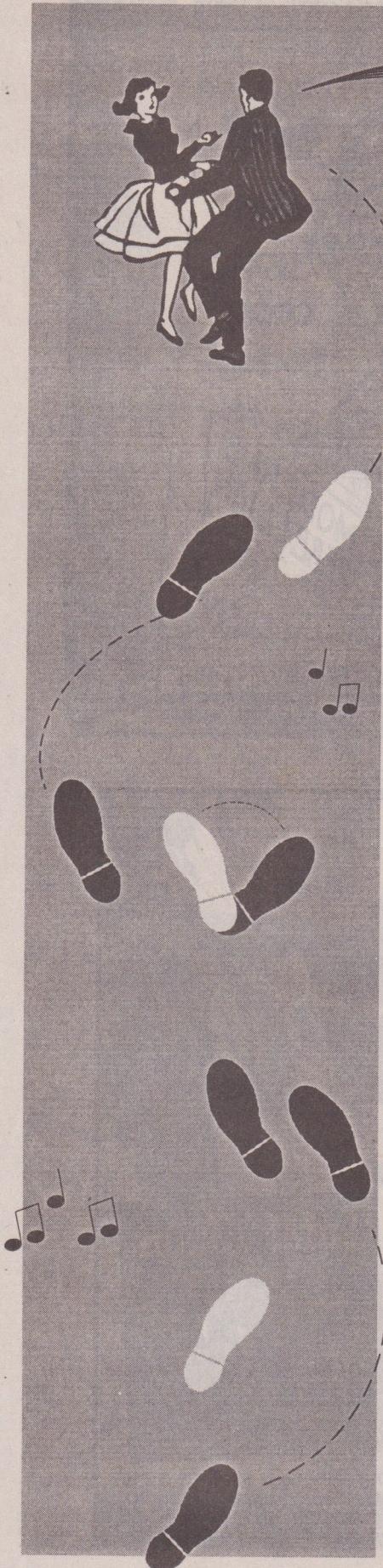
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ANTHEMS FROM THE ALLEYWAY





Honour your
mother and your father that
your days may be long on the land.
Children obey your parents in the law. This is the
law of the prophets. Honour your mother and your
father that your days may be long on the land.
Children obey your parents in the law. This is the
law of the prophets. Love your parents as you
love yourself. Do unto others as they would do
to you. Honour your mother and your father
that your days may be long on the land.
Children obey your parents in the law. This is
the law of the prophets.

--Desmond Dekker

In 1962 "Honour Your Mother and Your Father" was Desmond's first recording. Desmond Dekker was born on July 16, 1943 in Kingston, Jamaica with the name Desmond Dacres. The name "Dekker" was given to Desmond by Leslie Kong, the owner of Beverley's Records. Desmond's interest in music started at an early age with gospel and Mento music. Desmond studied the drums, guitar, piano, and sang in the church choir. Music involved Desmond's whole family, with his brother George being in the Pioneers and sister, Pauline, doing some of her own recordings.

From 1962 to 1965, Desmond was backed by the Cherry Pies. Then in 1965, Desmond was backed by the Four Aces. After a couple of recordings, Clive Campbell and Patrick Johnson left the Four Aces. Barrington Howard and Winston Samuel stayed with Desmond to form Desmond Dekker and the Aces. They blended with perfect harmony to produce such hits like "007(Shanty Town)", "Rude Boy Train", and "This Woman." Then in 1968 Desmond put out the "Poor Me, Israelites" which had great success in Jamaica but not abroad. In the UK, the BBC only played it once, saying it was badly produced and that the heavy bass was not marketable for a white audience. Then, in 1969, producer Graeme Goodall got a hold of it and

Desmond Dekker

reproduced it. He shortened the name to "Israelites," and then in April 1969, it went to #1 in the UK, Canada, Germany, Sweden, Holland, and South Africa. By July, it reached #9 in the U.S.

Through the years, Desmond has shown that he is the "King of Ska." In 1993, Desmond got together with the Specials to do a tribute record for some of ska's greats. Over the past few years, Desmond has been touring, doing shows all over. Unfortunately, he missed Utah on his last tour, but I was able to go back home to San Francisco to see the show. Desmond was great; he knows how to please a crowd. I was surprised to find U-Roy on stage with Desmond. I was hoping U-Roy would sing "We'll Meet," which he sang with Millie Small back in the early '60s. All of the skins in the crowd would yell out some old ska tunes and Desmond would do them for us.

After the show, I was able to go back stage and hang out with Desmond and U-Roy. It was amazing to actually hang out with two of ska's legends. They were both dripping with sweat and looked really tired, so I only hung out a few minutes so they could get back to their hotel.

Desmond: Come in, mon, sit down.

Walker: You guys were sharp tonight, really amazing.

Desmond: Thanks, we appreciate the fans. You come all the way from Utah, that's something.

U-Roy: Thanks mon, here take a beer. (He handed me a Guiness, but I declined, but I should have had them sign it and keep it as a momento.)

Walker: What do you guys have to say to your fans in Utah?

U-Roy: Peace and love.

Desmond: I promise on the next tour I will make it to Utah.

I decided it was time to go, so I said my thanks and good byes. If you have not heard of Desmond Dekker, or have heard him and don't have any of his stuff, I recommend getting anything he has put out. Ska, Rocksteady, and Reggae-- you'll love it.

UPC



*Other Bands Produced
by Leslie Kong,
(Dekker's producer)*

The Maytals
The Wailers
The Pioneers
Jimmy Cliff
Derrick Morgan

Incomplete Discography

<i>Black & Dekker LP, Stiff Records, 1980</i>
<i>Compass Point LP, Stiff Records, 1981</i>
<i>The Best of Desmond Dekker, Rockin' Steady, Rhino Records</i>

By Walker

BORIS

THE

By PogoBoy

This is a very short (believe it or not) interview with Boris the Sprinkler from Green Bay, Wisconsin. They are fronted by the ultra-cool and insanely thin Rev. Norb, erstwhile Maxi-Rocker columnist extraordinaire. You sorry bastards should consider yourselves lucky if you got to see them. They only played eight on-the-road shows this year. All of us westerners were undoubtedly unprepared for the presence of the mighty, MIGHTY antler helmet, which Norb used to full effect on his quest to turn us all into unquestioning Boris consumers. Boris totally understand what rock 'n roll is all about: simplicity. Two piece drum set, rockin' ass riffs, and retard/rambling lyrics. Boris are indeed godhead. Paul #1 is the lyrical genius of this band, however. His stuff is right up there with the mighty Nikki Parasite! His songs (about girls), "Get Outta My Life" and "The Way It Is," are the finest of the five on the debut Boris full length, "8 Testicled Pogo Machine." They are simply brilliant!! The ever-rotating Boris rhythm section as of this interview officially consisted of Paul #2 on drums (complete with Pabst BR sticker!) and Ric Six on bass. Also, check out what vaguely equals the second Boris platter, "Saucer to Saturn." (It's actually sort of a compilation of singles and comp tracks, but don't tell anyone. It's a fuckin' great record on its own merits.) The final and most important point I feel the need to make is that everyone in this band is fully aware of the awesomeness of the mighty Figgs. Paul #2 was even sporting a beautiful "Lo Fi at Society High" T-shirt on the day they invaded our fine city, which I was most stellarly impressed by. Boris will be the Kings of the Scene! Mid-west punk rock rules over all!!!

UPC: What is the current line-up of Boris?

NORB: The current line-up is myself, Rev. Norb on lead vocals.

PAUL #1: Paul #1 on guitar.

PAUL #2: Paul #2 on drums.

RIC SIX: Ric Six on bass guitar.

UPC: When did you actually get together?

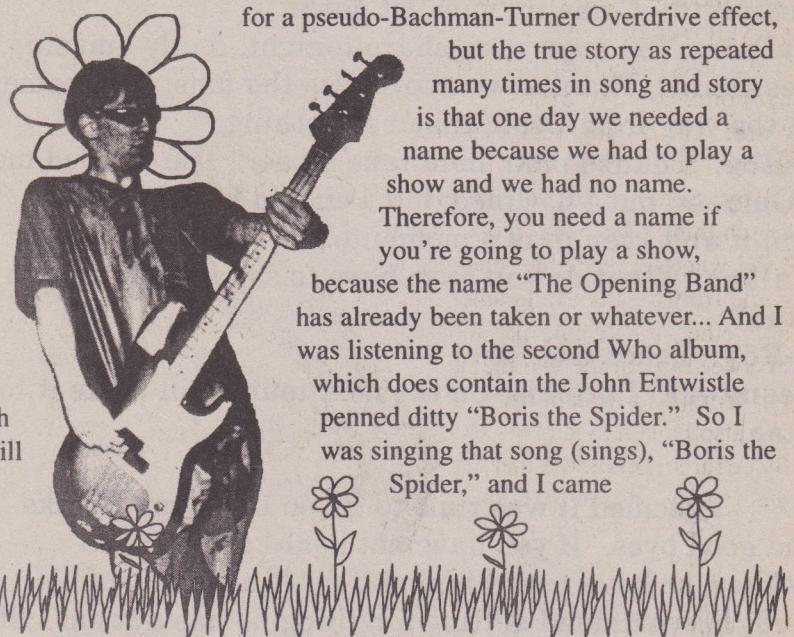
NORB: The band officially got together on the night of the ShopKo fireworks display, and we noticed Salt Lake City does have a ShopKo store, which we were most impressed with. Anyway, ShopKo has a big fireworks display in Lambeau Field, home of the Green Bay Packers, the weekend before the Fourth of July in Green Bay, and it was the night of the pre-Fourth of July ShopKo fireworks display when Boris the Sprinkler actually congealed with our original line-up, which need not be annotated for the record.

UPC: Is the name a take-off of the Who song, "Boris the Spider," or did you just wanna have the same initials as the ever-so-hip, Built To Spill?

NORB: Oddly enough, I thought we were going for a pseudo-Bachman-Turner Overdrive effect,

but the true story as repeated many times in song and story is that one day we needed a name because we had to play a show and we had no name.

Therefore, you need a name if you're going to play a show, because the name "The Opening Band" has already been taken or whatever... And I was listening to the second Who album, which does contain the John Entwistle penned ditty "Boris the Spider." So I was singing that song (sings), "Boris the Spider," and I came



SPRINKLER



home and I watched my usual videotape of "Bullwinkle and Rocky," and I began to sing "Boris the Spider" and I looked at the TV and there was Boris the Secret Agent, and, of course, if you're singing "Boris the Spider," you can't sing "Boris the Spider" pointed at Boris the Secret Agent, because he is not a secret agent. But, Boris the Secret Agent does not have that same kind of meter that you need to, like, keep the song going; therefore, I looked out the window, I saw a sprinkler (it was summer). I sang "Boris the Sprinkler," and, of course, fate was cast.

UPC: If Boris the Sprinkler is the travelling punk rock carnival of spaz, spelled with one 'z', does that make Spazz, spelled with two 'z's the travelling punk rock carnival of Boris the Sprinkler?

NORB: Any band that is on Bovine Records cannot be a travelling carnival of BTS.

UPC: Is there a band opinion on the marginally new Lemonade SweeTart?

NORB: The Lemonade Chewy SweeTart...I think the lemonade thing is psychological. I just think it's yellow flavor.

UPC: Do you have a preference for hard or chewy SweeTarts?

Norb: The original recipe is fine by me. Some of the guys like extra crispy. Some like to do that mix 'n match thing like that commercial at KFC where the daughter changes her name from Heather to Feather, but altogether, we've got, like, a case of SweeTarts in the van that a girl from Buffalo sent us.

We also have a case of SweeTarts back home that we got in St. Cloud,

Minnesota.

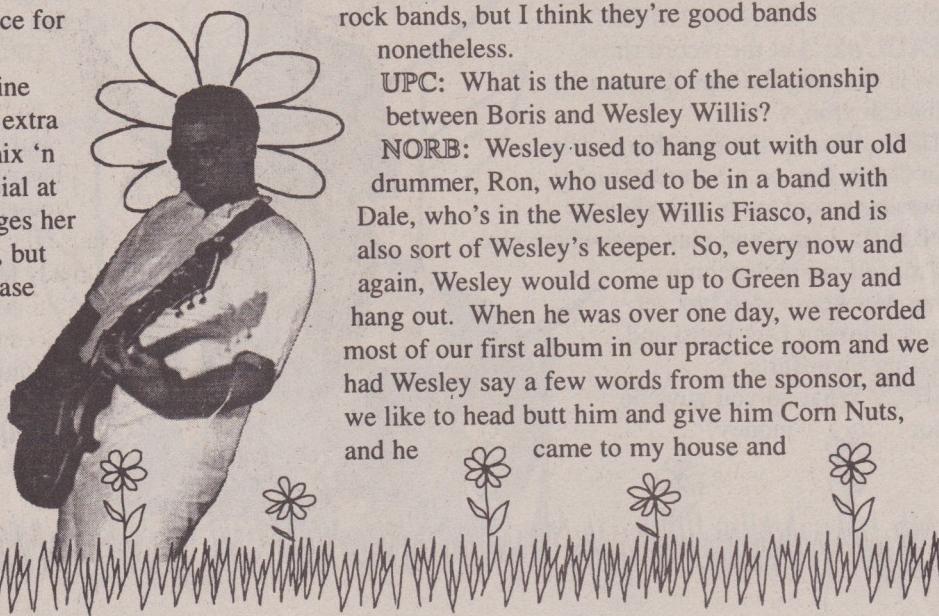
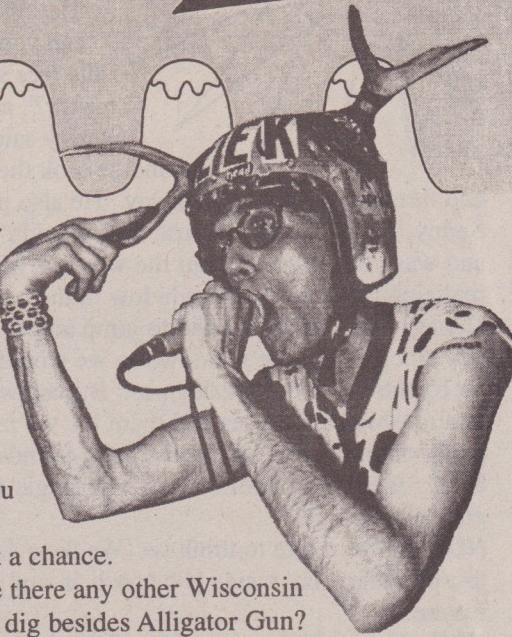
So, original recipe works fine for us, and it'll work fine for you too, if you just give it a chance.

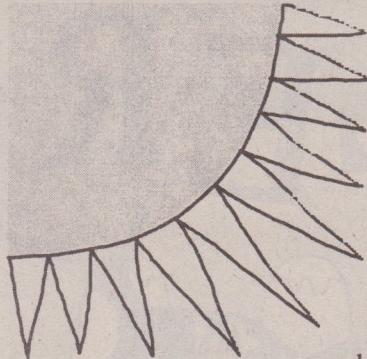
UPC: Are there any other Wisconsin bands you dig besides Alligator Gun?

NORB: We simply like the Alligator Gun. Oh, just kidding! Just kidding, ho, ho, ho, ho, ho. Um, I myself like the Last Sons of Krypton and the Tantrums because I am putting out both of their 45s and it would be financially irresponsible of me to state a contrary opinion. Oh, I also like some of the bands from Madison, like Fez Petting Zoo, and the Cool Hand Band, and Roda, and bands of that nature who are probably not familiar to most readers of punk rock literature for they are not punk rock bands, but I think they're good bands nonetheless.

UPC: What is the nature of the relationship between Boris and Wesley Willis?

NORB: Wesley used to hang out with our old drummer, Ron, who used to be in a band with Dale, who's in the Wesley Willis Fiasco, and is also sort of Wesley's keeper. So, every now and again, Wesley would come up to Green Bay and hang out. When he was over one day, we recorded most of our first album in our practice room and we had Wesley say a few words from the sponsor, and we like to head butt him and give him Corn Nuts, and he came to my house and





ate all my cough drops. Oh, he was in our old van, and Ron, who was driving, said, "Hey Wesley, can you adjust the rear view mirror?" and Wesley said "Yeah," and he took the mirror

and threw it out on the highway. He also peed in a Sunny Delight bottle because Ron wouldn't stop, and was gonna throw it out the window, not realizing that we had the window in the back already open, so we all had to jump across the van and quickly shut the windows so we would not be hit by the stream of Wesley pee. But anyway, the relationship between us and them is: we're not going out anymore, we're just good friends.

UPC: Is the BTS/Moral Crux split single ever gonna come out?

NORB: We'd like to think so. We have a cheap test pressing. Their side is better than our side maybe.

UPC: Have you ever played with Head from Seattle?

ALL: No.

UPC: Is the Chevron patch count up now that you're out on the road, coming to our town to help us party down? (In case you were unaware, Rev. Norb has vowed to sew a new Chevron patch on his jacket every time he gets laid.)

NORB: The Chevron count as of May 27, 1996 approximately five minutes to midnight is:

ONE CHEVRON OF LOVE!

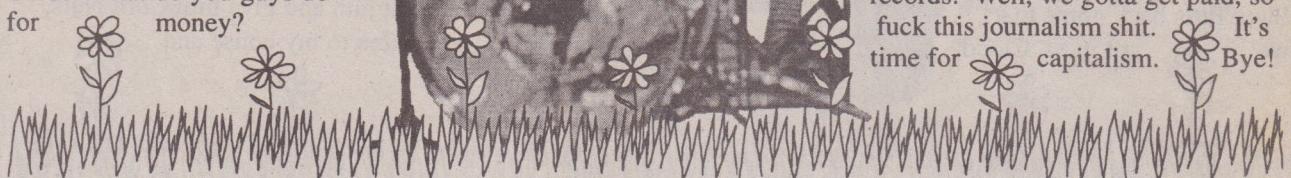
PAUL #2: Let the record show, he is showing the tape recorder his Chevron.

UPC: What is the best thing to do in Green Bay on a Saturday night, barring a cool punk rock show?

NORB: Leave and play somewhere else.

I myself enjoy watching my Monkees video box set and drinking Diet Pepsi and eating SweeTarts.

UPC: What do you guys do for money?



NORB: Heh, heh, heh. Uh, let the record show, I said heh, heh, heh. Actually, I layout ads for a cheesy weekly entertainment newspaper that is about the first two thirds, ads for cheesy Wisconsin bars, and the last one third personal ads, which are very terrible, which I have to typeset all of, and ads for strip clubs. In point of fact, the person who was supposed to be doing it for me at work while I was gone on tour, came into the office two weeks before I was supposed to leave, handed in her keys, and said, "I'm sorry, I love you all, but I can't do this anymore because someday we all must stand before God."

PAUL #1: We all do that.

UPC: Do you think the Figgs will ever get their due?

NORB: They goddamn well better!!!! I don't know, I think if the Figgs would've come along a few years earlier or a couple of years later, they'd be Kings of the World. They'd probably be like what Green Day is, except somehow the tide of popular opinion just sort of went into a strange zone and Green Day are Green Day and the Figgs are, you know...well, they're the Figgs, which is better than being Green Day. Green Day are going down because they have one of those Fist deodorizers in their car and we had one of those in our van for one trip to St. Cloud, MN. The van fucking broke down. It was four degrees outside. We wound up in Monticello, MN for two days. We saw the Packers lose to the Dallas Cowboys in an obviously, blatantly rigged NFL

Championship game. We saw the Fist in the Green Day video. I didn't see it; I don't watch MTV. Paul #1 saw it.

They're going down, the Figgs are in, the Figgs are gonna flip your wiggis, (notice that wiggis is spelled with two 'g's).

UPC: When is the next BTS release scheduled?

NORB: Well, the End of the Century album was supposed to be out before we went on tour and it's not. So, hopefully that

will be the next one, to be followed quickly by the Boris/Moral Crux split, to be followed later by the Boris/Sonic Dolls split out on Bulge records. Well, we gotta get paid, so fuck this journalism shit. It's time for capitalism. Bye!

THE BUSINESS

By: Walker

In the late 1970's a new style of punk started up in Britain. This second generation punk came from the streets. One of the originators and one of the most well-known bands is the Business. The Business was able to cross over into two markets, the punks and the skinheads, because there were both punks and skinheads in the band. It's funny, because all of my skinhead friends call the Business oi and some punk friends call them punk. I'm a skin, so to me it's oi, but call it what you want . . . they rock! If you have not heard of the Business, you need to go check out some of their stuff like Suburban Rebels, Saturdays Heroes, and Welcome to the Real World to name a few. Well, it was about 9:00 pm on Saturday, February 18, 1996 at the Tracadero in San Francisco.

Slapshot cancelled and Swinging Utters were going to play in their place. Needless to say, I was stoked! I was stoked to see the Business. (I had to work when they had played the year before.) It was good to see them back together after a couple of years off. When I walked in, the first person I saw was Micky Fitz. So I went up and explained who I was and asked if I could get an interview. He was busy at the time so he took me and we got Steve Whale, the guitarist. Steve and I walked up the stairs to the bar and started B.S.ing:

WALKER: So how did the Business get started?

STEVE WHALE: Basically, our environment in London was in 1976 when the Pistols just came out, the band The Clash, Slaughter and the Dogs, Lurkers, 999, all those bands were playing at the same time. When we were basically going to see these groups at the time, watching 'em, we went off and formed our own band. So, I mean, it wa not too long after that, you know, we sort of started messing around, experimenting with different versions or mixing the things we've seen, to get up, to make our own sort of punk rock. Which is basically what came out of second generation punk, which is more to do with street things, than the way it was before, in our opinion, because the first generation were basically sold out. So the people who took over were the

Blitz, Business, Exploited, GBH, were kids off the street who actually saw punk rock and took the best of it and applied it to their own point of view.

WALKER: Not the actual college boys.

STEVE WHALE: Yeah, well, exactly my point. I mean Joe Strummer would sing about poverty and standing up to all those on the Dole and things like that, but he was living in a big white house, you know. It's fair enough. It's great he does it. I mean they come from very rich families and you know they all sold out immediately, just right away. The record companies got to 'em and that was it. It's finished, so on a back lash to that the, um, groups come off the streets like (Cockney) Rejects, Sham 69, singin' about things on the street, you know. Blitz, Business, Angelic Upstarts, all from the street level and it was quite a phenomenal thing. Happened really quick.

WALKER: What part of England did all the different bands come from during that era? Was there one certain spot that all the bands came from?

STEVE WHALE: London was probably the main, always usually is you know, the main kick point. But the whole idea behind the whole street rock scene was it doesn't matter where you come from: Manchester, Blitz, Upstarts, Sundulunds (I'm sorry, you'll kill me if I say that one). Yeah, no use Sundulunds (actually Upstarts). You got some from Edinburgh, you know, Scotland, so you know there's a good range there anyway.

WALKER: Yeah.

STEVE WHALE: So it just shows ya and that's the whole idea, it doesn't matter who you are, what you are, you can still join in, you know, 'cause the prime example on our last European tour, we had Franklin Flame, who's about fifty years old, for Christ's sake, who's singing about street rock and people, except it's because that is the idea of the whole thing, that everyone can have a say in what they're doing.

WALKER: How did you guys stay in it for so long? Is it such a part of your life, that you just want to keep it going?

STEVE WHALE: I sit there and wonder. It's funny, because I had the similar conversation the other week with Vinnie Stigma from Mad Ball. And he's trying to understand himself, but it's like, once it gets

inside you and you have to believe in what your fuckin' doing really. At the end of the day, we got no illusions of being like Bon Jovi. We've had our time, you know. We must honestly believe in what we say and what we do. There's no way that some people can be tortured and suffer as much as we have and still want to try to contribute something to the music scene that we love. We do love the fuckin' music scene. We love it.

WALKER: So you mean you don't want to grow your hair out? Wear some spandex?

STEVE WHALE: I think that is out, for the moment. Yeah, I can fully guarantee that. But just say it's definite. We're and Charlie Harper is still going. He dedicated his life to it. And I suspect that's probably what we will be doing. And Vinnie Stigma has dedicated his whole life; he's got no choice in it.

WALKER: That's a great example to us young skinheads.

STEVE WHALE: I mean, to be honest with you, we've no choice. We're not happy doing the normal life. There's no point in us existing, 'cause we can't do it. So we have to do this, you know. We have to make some sort of contribution to the legacy. (I suppose it is a good word.) Don't believe you're going to be the next Bon Jovi. That's not it at all, not at all. It's very hard unless you are actually involved in the scene or the situation, to understand it. You always get the smart ass who says "Off, ya. I'm in it for money," or something like that. But it's really not, it's really not. It's really hard to explain. It's probably close to an addiction, I would imagine.

WALKER: How has the scene changed over the years, in your opinion?

STEVE WHALE: Well, I do get asked a lot of times about the original street rock that came up when the Blitz, the Test Tube Babies, the Business, Exploited, and all that. GBH, we was all coming up the same time. Ya know it was quite exciting. It was really, really exciting times. Every week a quarter of a million sells on sounds. They were, like, walking over Melody Maker. That was because of the street sound situation. People rushing out, couldn't wait to the actual Wednesday or Thursday when the sounds came out, you know, was going out, rushing music. Exciting times and people. And people say to me, "Oh is it like the same, then?" But the thing is you never ever repeat that. The sooner people realize that you can't repeat that again, that it's finished, it will never be that good again. And people should just let it lie and move on forward a bit. You know, because you can still have good times. Most people want to stay the same and the only way they can stay the same is to go forward. If you can understand something like that, you know what I mean. But you'll find a lot of people who tend to want to

stick to traditional, you know, the old times. "They done it like this in the old, so therefore we got to," but no, it isn't. The only way they can get that excitement again is to move forward, basically.

WALKER: There are a lot of skins who claim to be traditionalists, trying to get the scene back how it was in '69.

STEVE WHALE: How many buttons on your Ben Sherman sleeve and things like that. Yeah, there's a lot of that about. There will always be arguments to that effect. Like the Business, the way we've come back. I had a conversation a month ago on the phone, and they're saying to me the record sales on all the scene is going, like, doubles. Which is starting to say the scene is getting bigger. This is Europe. I'm not too sure about America, but I would imagine that similar sort of thing might be happening.

WALKER: Well this place on Telegraph street in Berkley, CA called Rasputins, must have about 10 different Business CD's.



STEVE WHALE: Yeah, that's quite a lot, isn't it. That's a good sign. It's encouraging, really, for everyone, really. Especially for us, because you know there was a lot of people who didn't think it was a good idea that we sort of come back and start things up again, but now there's a lot of people saying it is a good thing. Its given a hell of a lot of people something to do. In the UK our scene doesn't exist anymore.

WALKER: Really?

STEVE WHALE: I'm afraid it's dead. It's gone. It's missed a generation of people. It's certainly missed a generation.

WALKER: So what kind of people are listening to your music right now?

STEVE WHALE: In England, people who probably remember it from the original times and actually seen the group.

WALKER: The skins that grew up?

STEVE WHALE: They've grown up, yeah. It's a very sad situation, really. They've missed out. A lot of

them, just in America and Europe that are benefitting from it. When we come from America, we hope to do some shows in the UK, so it should be quite interesting to see what happens.

WALKER: How big is your tour now in the U.S.?

STEVE WHALE: This one's two months in America.

WALKER: 'Cause I know you guys are coming back in about three weeks, to Berkley.

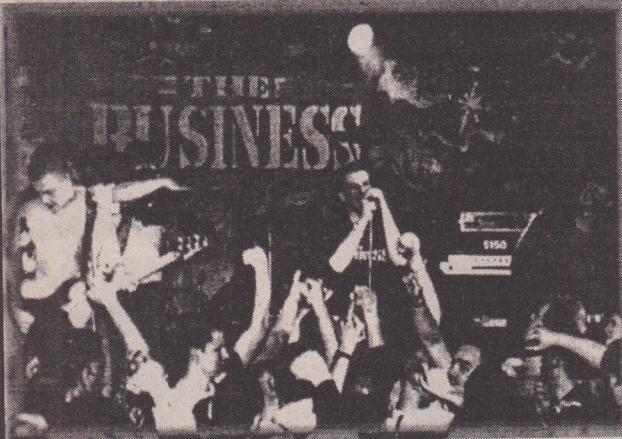
STEVE WHALE: I believe so. Yeah, yeah.

WALKER: A friend of mine couldn't come tonight, so he's happy you guys are playing again.

STEVE WHALE: Yeah, this is what happened last night when we played Eugene. There was a lot of people who couldn't get in. The only thing that saved the day was the fact that we were going to play there again, so it worked out quite good. We've been on the road for thirteen hours straight. So I got up early this morning and I've been in traffic all day.

WALKER: What does the rest of the tour look like?

STEVE WHALE: We've got the day off tomorrow.



then it's off to San Bernidino, then Phoenix, San Antonio, Houston, and New Orleans.

WALKER: I can't wait until you come to Utah.

STEVE WHALE: So you've flown all the way over here? And we're playing in your town. Probably your home town.

WALKER: Yeah, I moved out there pretty quick, about a month and a half ago, so I wasn't able to say goodbye to everybody. So it's my chance to come back and say bye, get an interview with Desmond Dekker, and you guys, so I was pretty happy.

STEVE WHALE: Yeah, I mean that's great, isn't it? You got two in one there, didn't ya. Desmond Dekker.

WALKER: Yeah, I've got this friend back in Utah called Crispy who got me this job writing for UPC. I'll be doing mostly oi, ska, and skinhead reggae.

STEVE WHALE: I've read the new Steve Goodman book.

WALKER: It's good?

STEVE WHALE: Yeah. Did you read England

Belongs to Me?

WALKER: No.

STEVE WHALE: You didn't? Fuck, it's good.

WALKER: I'll have to get it.

STEVE WHALE: Yeah. I've read his new one. It hasn't been released yet, but it's excellent. He's like an expert on ska. There's nothing he doesn't know. He deejays as well. He's got every rare record you could possibly think of. He's got a lot.

WALKER: Yeah, it's hard to get the good old records around here. You have to pay lots of money.

STEVE WHALE: When you read his books, you'll read about "so and so" and he put this record on, which was a 1969 dub mix and only 2,000 were made or something like that. It's all in the book as well. As I said he obviously knows his stuff right.

WALKER: Now in America, punk has gone main stream. It's kind of sad to say.

STEVE WHALE: The Green Day thing.

WALKER: Yeah, exactly. They played at my high school several years ago. You know, they were one of the little local bands and now you can see them every ten minutes on MTV.

STEVE WHALE: That's funny.

WALKER: Well, is there anything you want to put down on paper?

STEVE WHALE: The PO box:

3532 SE 12 APU

London UK

and of course, the EP "Death to Dance" (6 song CD) on Taang! Records. And the album "The Truth, the Whole Truth and Nothing but the Truth," which should be out around June 1st.

We ended the interview by B.S.ing some more: we hung out like we were old pals at a pub. There was no ego whatsoever! Then we heard the Swingin' Utters were about to go on, so we went down stairs to check them out. The Swinging' Utters were amazing, as usual. The crowd was great, lots of skins (at least 30 or 40, probably a lot more). The Battalion of Saints came on. After them, was the Business. I swear (not meaning to sound corny, but) the Business get better with age like a fine wine. O.K., that's a geeky saying, but it's true. The Business just rock. It was an ending to a perfect weekend.

Well, Steve and Micky, have a great tour. Go home and go to your favorite pubs and get some rest. Come back to the U.S. soon and make sure not to miss Utah and all of your following here. Much Respect.

THE WALKER

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The Odd Numbers

By Crispy

So, the Odd Numbers, yeah, they are a really good power-pop band out of San Jose, California. If you have seen them live, then you know what I mean. If not, then you are missing the boat. Enough introduction already. Here is a conversation that I had with the guitarist/vocalist and the bass player a while ago at some shitty bar in Salt Lake City.

UPC: So the ever popular question that you guys never get asked: how long has the band been together?

Odd #s: Oh man, I guess it's close to seven years now or something. It's been a long time.

UPC: So you guys are from San Jose. How is the power-pop scene there?

ODD #s: (laughter) Well, it's us. That's it. I mean there's a lot of other bands there, but we are the only band doing what we are doing out there.

UPC: Do you guys have a pretty big MOD following out in California?

ODD #s: In our town there's not too many MODs, actually. At one time we were pretty involved in the MOD scene, but now it's just become more of a punk underground thing. We are still the same band doing the same music, but trying to find a market that is just for MODs is fucking impossible.

UPC: What was the connection that you guys had with the New Deal Skateboard company? I noticed back in the day that their whole first video was basically set to your music.

ODD #s: Steve Douglas, one of the owners of the New Deal, is a good friend of ours who lives in San Jose, and he's always liked us a lot and he basically just hooked us up, basically sponsored us too, and gave us all of these New Deal clothes and stuff.

UPC: How much of the older material from those days are you guys still playing?

ODD #s: Actually, we're not playing any right now. We've only been practicing with our new drummer for about two weeks now. Our real drummer broke his leg while we were on tour in Europe, so he's out for a while, but we are going to learn some of the old songs on the road. We're going to listen to the tape tomorrow.

UPC: So have you guys been involved in any scooter scenes in your days?

ODD #s: We've all had them before. Mine needs a new motor. It's all busted.

UPC: So, how extensively have you guys toured? I guess that you have been to Europe.

ODD #s: We've been to Europe. We've basically done the west coast about 8 or 9 times. We are doing good in Sweden. We are going big in Sweden (laughter). Sweden has actually been paying the bills for a while.

UPC: There was quite a bit of time in between the "About Time" record and the "Retro Fitted for Today" record. What was the hold up, why so long of a wait?

ODD #s: Well, we were putting out singles the whole time, and then we just put them all on one CD with a few newer ones. The CD is easier to find, so most people just think that we were outta commission for a while.

UPC: Who does most of the song writing in the band?

ODD #s: Basically, Dave does all of the song writing.

UPC: So it's pretty much like a Paul Weller and the Jam situation?

ODD #s: Totally, totally. That's a good way to describe it.

UPC: So, obviously the Jam was a big part of your influences. What other bands would you say have made an impact on you guys?

ODD #s: The Who and the Kinks are some other obvious ones. There were also some others like The Clash and a lot of other '77 stuff like Stiff Little Fingers. We also like a lot of the original ska stuff. Oh yeah, and the Buzzcocks are cool.

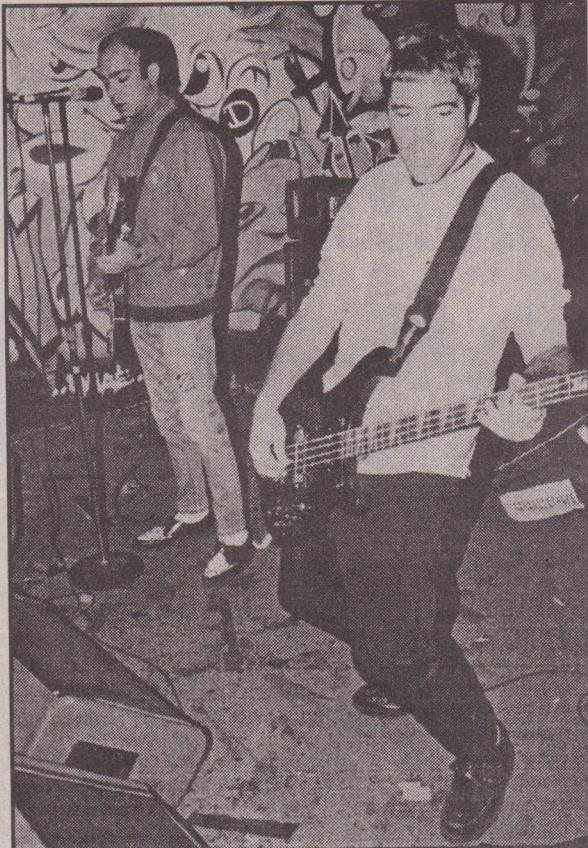
UPC: So, what are the future plans of the band?

ODD #s: What we are thinking is to find a decent label to do our next record. You know a label that will

get good distribution. And TOURING!

At this point, the shitty hesher band that opened the show started checking their 32 bass drums so this concluded our little interview. So check the Odd Numbers out. They rule, and they put on a killer live show.

UPC



Weston

O.K., everybody, Weston are one of the coolest, poppiest, rockin', crazy bands around and it's damn well time that all of you buy into the myth. When they were here a few months ago, they blew everyone else away, which is quite a feat considering they were sharing the bill with the other-worldly Boris the Sprinkler. It must be something in the TV in Pennsylvania that just makes bands there more fun. Weston and Plow are two of the funnest bands ever. Ya wanna talk lyrics? The new Weston record covers all the important bases: crushes, high school, crushes, girls, and crushes. This thing is truly spectacular!! Unfortunately, I only had a few minutes to sit down with these super nice guys, which is the reason for the relative brevity of this interview. I could have easily talked to them for an hour, they were sooooo cool (even if they do like Ten Foot Pole, ha). They're coming back in August. Be there or grow your hair.

UPC: First of all, what is everyone's name/instrument?

JEREMIAH: I'm Jeremiah, and I play drums.

CHUCK: I'm Chuck, I play the bass. Dave plays guitar. Jim plays guitar, and we all sing.

JEREMIAH: Except for me.

CHUCK: Jeremiah sings too.

JEREMIAH: I try out everyday, everyday is an audition. One day I'm gonna get it, though.

UPC: How long have you been together?

CHUCK: Five years.

JEREMIAH: This line-up, about

CHUCK: Four years. Coming up on a year now.

UPC: Where exactly are you guys from?

CHUCK: Bethlehem, PA, Nazareth, PA, Wilson, PA, which is fifty miles north of Philadelphia for anyone who doesn't know the small towns. When we were in Europe, every flyer said we were from New York City. So everyone in Europe thought we would be all tough. They thought we would be Sick of It All, so we had to beat people up.

UPC: How many releases do you have?

CHUCK: Two albums, three seven inches of our own, the Sticks and Stones split, the Plow split, the Bouncing Souls split. There's, like, nine or something.

UPC: Who are your fave bands from your area?

CHUCK: Plow, Sticks and Stones, Digger, Lifetime.

UPC: How long are you out on tour for?

JEREMIAH: For a total of, like, six weeks.

CHUCK: It seems like four years. This has been so bad. We had three basses and two guitars stolen, a hundred CDs, fifty records stolen. Today, I was trying to fix the window, and the window just shattered. I fixed it with Duct Tape. It hasn't rained for three weeks, then all of the sudden, the day we smash the window, it rains.

UPC: Have you played SLC before?

CHUCK: Yes. We played with the Red Aunts, and they sucked ass. I wanna talk shit about the Red Aunts. They suck ass.

UPC: How did you hook up with Go-Kart?

CHUCK: I used to race Go-Karts!

JEREMIAH: He came out and found us. He came out to a show in L.A. and offered us stuff that we liked, and we said O.K. He made fun of the Stern bros. They (BYO) were just like, "So, do you wanna sign with us or what?" They never really said what they were gonna do for us. They're really nice guys, and Youth Brigade was one of my

favorite bands when I was younger.

CHUCK: Everyone kept saying, "Don't sign to BYO." Then we'd ask why, and no one would tell us that either.

UPC: How often do you play out at home?

JEREMIAH: All the time. Every weekend, like two or three shows a weekend, which is awesome 'cause we need the money. Even if we get paid a lot of money at a show, it's not our money. Just like tonight, we had a good show, but now we'll have to fix the window in the van. Tonight was the best show we've had so far, and we're not just saying that; it's for real.

UPC: Who's cooler, Rick Nielsen or Ace Frehley?

CHUCK: Who's more powerful, God or Satan? I mean, come on. I'm not gonna answer that, because they're both my favorites. Look: (He proceeds to show me his ass-kickin' KISS belt buckle. I am truly in awe.)

UPC: What's your opinion on the Kiss reunion tour?

CHUCK: You know what, Cheap Trick's opening that tour. Stone Temple Pilots were going to, but what's his-face went into rehab. So Cheap Trick is supposedly gonna be opening for that tour. I don't know how I feel about it though, I mean cool costumes, cool explosions, cool original band...but they don't move that well anymore. They move about as well as the Ramones anymore. I mean, I wanna see 'em running and diving and stuff like they used to. I wanna see some awesome live KISS, like on "KISS Meets the Phantom of the Park." That was awesome. O.K., question for you. What do you think of Rick Nielsen's beard?

UPC: I haven't seen him recently.

CHUCK: He's got this big beard and moustache. Last time we went to go see Cheap Trick, like two years ago, he's getting old and his face is, like, falling. So he's growing the beard to cover up the falling jowl. But I would never disrespect him, never, never disrespect him. I'm just saying about the beard.

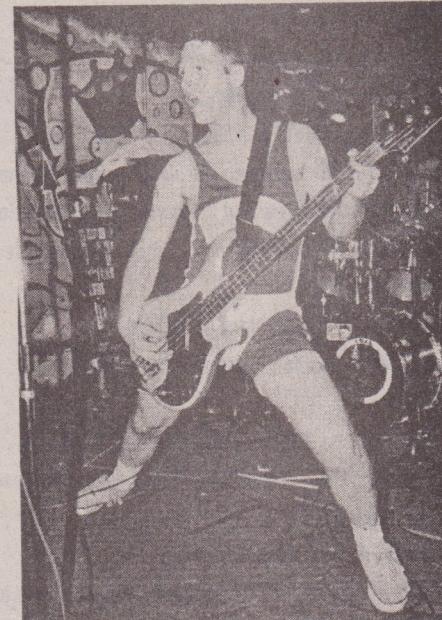
UPC: Are you gonna have any new singles coming out?

CHUCK: We might do a split with this band from Houston called Fox Force Five. They're all really young, like the oldest guy is twenty and the youngest, fourteen. They've only been together, like, five months. They're awesome.

UPC: Have you guys known the Bouncing Souls for a while?

CHUCK: Yeah, for about four years. Since almost the beginning when we started. This couple weeks is the first time we've been able to play more than a couple shows with them, then a show at home with them when we get back in New York Shitty. That's gonna be awesome. That's where it's at. I don't like New York City, but that's gonna be awesome.

By PogoBoy



SAN JOSE'S PREMIERE
TEENAGE
BLUES BAND

The Mulligrubs

By Carolina

Well, what can I say? The Mulligrubs are seriously one of the coolest bands to ever play in Utah. They were here for college, but their real homes are in San Jose, so they have decided to ditch us for two years to go on missions and stuff. If you didn't get to see them, it sucks to be you, but if you did see them, you'll know what I'm talking about. It's hard to describe how good of a band they are, so I will just say this: out of all the bands that played at the big Ska Patrick's Day thing, the Mulligrubs were the best band I saw play, and they're not even ska. (I won't embarrass them by mentioning how they all dress so cool and are really cute and all of that. No way, I would never do that.) So, read on, enjoy, and don't believe everything they say either.

P.S. THANKS to Danny and Dave for wandering around SF with me while I was lost! I owe you one. Hey Dave, can I use that picture of your Vespa in the next issue???

UPC: So, who are you, how old are you, and what do you play?

JARED: My name is Little Arthur and I play the electric guitar.

UPC: And how old are you?

JARED: Still in my teens.

BEN: My name is Ben Warren. People call me B.W., I'm 36 and I play the electric sideways, not upright, bass guitar and the harmonica on occasion.

DANNY: My name is Teen Star Danny Drysdale and I slap drums.

BEN: He beats his skins, heh, heh.

DANNY: No I don't beat any skin, none of that. And I'm 16.

UPC: When did the Mulligrubs start playing?

JARED: Um, when did we start? My junior year of high school, no my senior year.

DANNY: And our junior year.

BEN: The year that you failed! Actually, I was just graduating from college at that point.

JARED: Um, no, O.K., so it was summer of '94.

DANNY: No, it was October, we started in October.

JARED: O.K., we started in October. No, when did this band really start? You see this is the thing, we sat around for, like, quite a while saying, "Dude, we gotta get a band."

DANNY: Don't include 'dude' in this.

JARED: Yeah, basically what happened is we just said, we wanted the attention of all the young ladies around us so we decided that the only . .

DANNY: It had nothing to do with the fact that we like music or anything.

JARED: No, uh-uh, it was purely for attention and fame, so we had to start a band. And it was like we kind of divvied up chores kind of like . .

BEN: Whoever found what instrument first.

DANNY: My first drum set's not even paid off yet.

JARED: So we just kinda decided that's what we'd do, so as the money came we got some instruments and borrowed a lot of crap and finally, like, started practicing together just right out of the chord book. Had our first show at a church function. Well, it was years of lessons before we ever got into . .

DANNY: Oh, yeah, it was three weeks. Ben started playing bass after three weeks.

JARED: All of our first shows were under the name of the Fops.

DANNY: Well, first it was the Fabulous and One and Only Fops.

JARED: Then the Fabulous Fops. F.O.P.S. It means, um, I don't know. It kind of describes eccentric men who are overly obsessed with fashion maybe.

DANNY: Somewhat effeminate, maybe.

JARED: Strike that. And then we played for a couple months and . .

BEN: . . and Danny went on vacation and when he came back everything was different!

JARED: So anyway, we played our real first show in Ben's backyard in, like, May. Played a couple other shows right before summertime, played through the summer. Our first big gig was the Ajax downtown, downtown San Jose, with the Vulcaneers and the Brentwoods. And that was, like, right during our name change phase.

We changed our name right after that show. Danny was out of town.

DANNY: Danny was not adjusted to that. He was not happy.

BEN: So we changed the name quick while he was gone.

JARED: Yeah, I looked in the thesaurus for a synonym for blues, so I was just scouring over all these terms for blues, like I don't know the Pouts, and the . . I don't know, this and that. And finally, I came across the Mulligrubs. So I kinda toyed with that name for a while and



liked it. So anyway ...

UPC: So tell me about your first big gig at the Ajax.

JARED: It was fun. Well, you know what ...

DANNY: We got kicked out of the show.

JARED: At that particular Ajax show, we didn't really get to see any of the other bands.

DANNY: See, Ben was the only one, at the time, was 34.

BEN: I was the only one who got to stay in while the other two kids got kicked out 'cause they were under age.

JARED: So, we were kinda ushered into a back room right after our set was done, and then quickly ushered out the back door.

BEN: But the Ajax is like an upstairs, small lounge sorta place, and there's windows that face the street in downtown San Jose, so we got to sit outside at a cafe and still listen through the windows and watch the other bands.

JARED: Pretty much, the only person we could see was Eric (Vulcaneers) playing drums, he was, like, right in the window. He'd smile and wave a stick at us every few songs.

BEN: But we could smell the beer from their breaths all the way down in the street.

UPC: Tell me about the record label you guys are on.

BEN: There's this huge label. It's called Mullitone Records and um ...

JARED: We were just playing one night and this big fat guy with all these rings on, he comes up to us, puts his arm around me and says, "Kids, I'm gonna make you famous".

BEN: That was when we were named the Fops and we kinda named our band after the label, just to get big.

JARED: Well, he convinced us. He's written most of our songs, just kind of taken us under his wing, ya, good old Arnie.

UPC: How do like playing in Utah compared to California?

JARED: The kids are better at dancing, but they're less loyal. The whole college scene here is kind of, "Wow, there's like a band playing. Let's go."

BEN: But they don't really remember the name.

JARED: They're like, "Yeah, who was that? I don't know, they're, like, kind of fast and cool."

BEN: We're not discriminatory, but they're not as cool as some of the people in California.



JARED: Well, I'm not sure if our fans here appreciate us as much or in the same way as our groupies back in California.

BEN: And in California, we were in the high school scene, so all the little barely pubescent girls were jumping around and screaming.

JARED: An inspiration for many of Arnie's tunes!

UPC: Do you have any influences?

DANNY: From the beginning, I think the first was (and this is not a band O.K.) John Lee Hooker. He's the safest one that we can say, 'cause he really was ...

JARED: I always cry when I hear John Lee Hooker. So we kind of clicked to John Lee Hooker, kind of sped it up, teenage-ized it. He was just our inspiration. And then, ya know, all of us draw from different sources ...

DANNY: ... which we won't go into.

JARED: ... which can go un-named.

UPC: Have you recorded any of your stuff yet?

JARED: We've been trying to record an LP, so as soon as the recording's done and there's money, that'll be out and recently, some of our secret personal recordings have been stolen out of our secret vault, so we just hope that no bootleg CD comes out with our stolen recordings! But we do have a 45, well we don't have much of them left.

UPC: Well, I'm out of questions. Do you have anything you want to say to all your fans?

BEN: POOP! **DANNY:** Hoel

JARED: SEX! (That's only six in German.) We're the best of friends, we've known each other for, like, ten years.

DANNY: We're leaving Provo, not because school's out, but because

we've been black-listed by the top promoter AND the top sound person in all of the happy valley.

BEN: For playing a couple minutes over our set.

DANNY: And throwing a drum at the sound guy.

MULLIGRUBS: We're cute and girls tend to like us better in person, so if you see the photo and you're not impressed, just write our names on your binder anyway! We don't know much about music, we only know about fame.



BEN: So, let's ask you a question. What is this for?

JARED: Yeah, what's that black box with the red light on there?

skateboarding



UPC
features

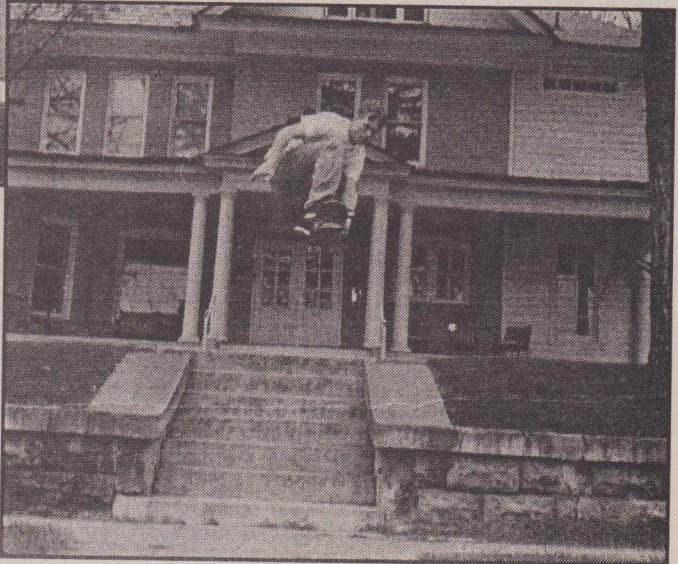
DALE ADAMS



All photos taken in Logan, UT.



Thanks to the
various photographers for these pics.

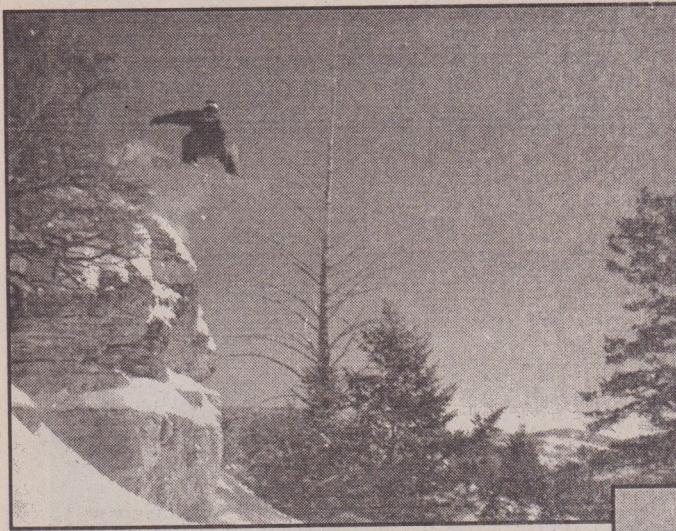


Age: 21

Years Skating: 7

Inhabits: Logan, UT

Sponsors: He's holding out.



Age: 20

Years Riding: 4 or 5

Inhabits: Logan, UT

Sponsors: Option, Black Dog
Skateshop



All photos taken at Beaver Mt., UT.



JEREMY JENSEN

tears
it up at

snowboarding

snowboarding

Dave Smellie, Ripper Extraordinaire, Jackson, WY.



UPC's Crispy, Beaver Mt., UT. Backside



Shane Cox, Crazy-ass backflip, Beaver Mt., UT. Backside



Mike Lowder, Beaver Mt., UT.



Cookie, Beaver Mt., UT.



Adrienne, Wolf Mt., UT.



Bean, Beaver Mt., UT.



Dave Smellie, Jackson, WY.

skateboarding



Dale Adams, Logan, UT.



Some kid from Logan, violating the employee entrance behind Fred Meyer.



Andy, some kid who rides for Raunch, SLC, UT.

As you can see, the skating section is pretty sparse and all the riders are from Utah. If you want to be famous like these fine boarders, send us photos of yourself or your friends, skating or snowboarding (no rollerblading or skiing, please, as they are not types of boarding). We are going to repeat this skating/snowboarding feature in every issue, so we can definitely use your photos.

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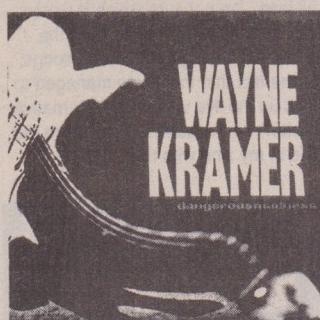
AFI

Very Proud of Ya CD

Nitro Records

Writer: Crispy

GOOD STUFF! What more can I say? They are A bunch of Fucking Idiots and this is their new record. It kicks ass. If you heard their first record on Wingnut and liked it, then pick up this new one for sure. It is another great full length of that east bay hardcore punk rock that I love so much. There are a few songs on here that were on their first album also, but that's O.K. because this new one has 20 songs. So I can't really say anything else about this record except that it rocks my world and it could rock yours too.



Wayne Kramer
Dangerous Madness CD

Epitaph
2798 Sunset Blvd.
Los Angeles, CA 90026

Writer: PogoBoy

This disc is pretty good. Some good rock songs with socially conscious lyrics that really come off well. I don't care if you like Wayne Kramer's new stuff or not, I think he deserves respect no matter what. He's 50 years old and still rockin' out. On top of that he was in the MC5. It's like this: No MC5 = No Ramones = No punk rock.



Total Chaos
Anthems from the Alleyway CD

Epitaph Records
2798 Sunset Blvd
Los Angeles, CA 90026

Writer: Blinko

What the fuck IS this? Sounds like Swingin' Little Chaos to me. Can you smell "money-hungry motherfuckers" all over this? I mean, come on. "Pledge of Defiance" was one of the best albums I'd ever heard, "Patriotic Shock" was just plain pissed off, and now THIS? All in all, this is one hell of a good album, great anthemic tunes played at more-than-semi-fast speeds, and Rob's vocals have gotten easier to understand and less annoying, but that was the fun of Total Chaos. You could never understand a fucking word they said or pick out a note they played. (Can you say Discharge?) This is not Total Chaos. More like Kind-of-drunk-out-of-our-fucking-minds-so-let's-talk-about-something-dumb-like Chaos. I guess they figured that almost everybody would take this kind of change just like I have. Listen to Track 2,

"Back to Our Roots": "I'm sick and tired of punk metal crap/ can't you see that's not where it's at! I've just gone through a time warp, I say/ I'm going back to my roots today." Have to make it believable, huh? Again, I can't honestly say I don't like it (actually, for what it is, it's one of the best albums of the year), but if you like Total Chaos because they were, well, Total Chaos, you're gonna be one disappointed muthafucka. Oh, yeah...anybody else think that Rob looks just a little like Billy Idol?

Total Chaos
Anthems From the Alleyway
Writer: Crispy

Ya know, I really hate to admit it, but this album is kick ass all the way. I think that this band is still a complete fucking joke, but I do have to give them credit for this music. Actually, I think that Epitaph is really lying to us, and this is really the new Rancid record. No, I'm serious, the vocals are straight forward Lint, all the way, and the guitar work is straight out of 1979 Stiff Little Fingers. But all of these things are good, musically. I would have to say that the main reason that this record kicks ass is because of their new guitar player. Boy, can he write songs. So anyway, there are still a few hesher solos in here, but they are not that bad. The final word on this album is that this band is a joke, but this album is well worth getting. Oh yeah, they also have a new drummer. She also plays in the NRA band "Snap-Her". She's also really good.



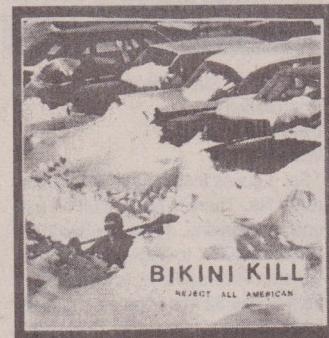
The Vandals
The Quickenning CD

Nitro Records
PO Box 7071
Warner Ave. F-736
Huntington Beach, CA 92647

Writer: Kendra

The Vandals themselves say this new album sounds exactly like Live Fast Diarrhea, but I think it's a little more metal and not as raw. It's got some funny songs, though, one about dirty hippies, and even a love song from a stalker. The Quickenning is very well

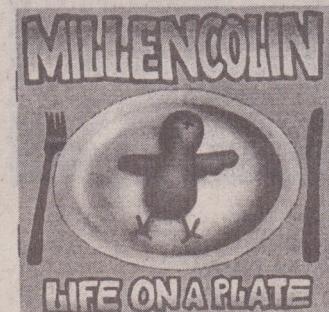
produced (maybe too produced), but it's still the same fast, good ol', wacky music the Vandals are famous for. Some fans have been disappointed by this, their newest release, though, so if you don't own any Vandals yet, I would probably recommend buying Live Fast Diarrhea before spending money on this one.



Bikini Kill
Reject All American CD
Kill Rock Stars
120 NE State #418
Olympia, WA 98501

Writer: Kelly

I LOVE IT! I LOVE IT! I LOVE IT! The genius known as Bikini Kill have done it again. The new songs on this album have raw definition. It has more melody than their earlier stuff, but rocks just as hard! If you love Bikini Kill, and even if you don't, you've gotta give it a listen. So, for all you hep cats, this is where it is at!



Millencolin
Life on a Plate CD
Epitaph
2798 Sunset Blvd.
Los Angeles, CA 90026

Writer: Fox

Well, if you like No Fun At All, or even a little melodic NOFX then you'll like the crazy Swedish band, Millencolin. This album is one great melodic punk song after another, despite the fact it's on Epitaph. The vocals are what really make this CD. So check this CD out from your local library and you shouldn't be disappointed.

Pogo Strut Slam Swivel + Mosh

a punk compilation

Pogo, Strut, Slam, Swivel + Mosh—
Compilation CD

Devil Doll Records
Writer: Crispy

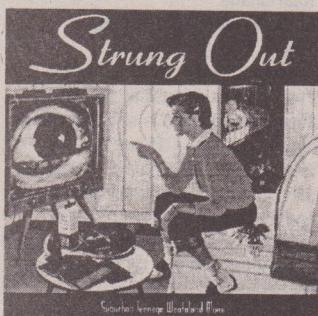
So, I guess that the title of this one really fits. There is some stuff on this one for everyone. From the Swingin' Utters to NOFX to Lagwagon to Wynona Riders. There is also stuff from Screw 32 and even a song that takes me back to the days of old, JFA, skaterock man. So anyway, this is a pretty cool compilation put out by a new label called Devil Doll Records. (It is John's from BYO.) I'm interested to see what bands will appear on here next with full length records. Hmmm. So anyway, I forgot to mention that most of these tracks are unreleased. Oh yeah, and the track by NOFX is actually good. It is even a punk song believe it or not.



The Joykiller
Static CD
Epitaph Records
2798 Sunset Blvd
Los Angeles, CA 90026
Writer: Rachel

So if you all have heard of "old" Jack, you haven't heard him now. He's new and improved. You wouldn't quite think that he was actually the man that fronted T.S.O.L and made little punks actually pick up a guitar and play, and for that reason a vicious scene started in Southern California. But before you listen to this new album, you'd expect dark lyrics and a somewhat T.S.O.L style but it's not, it's better. From start to finish you can listen to this CD for hours. It's one of those CDs that you don't have to skip

some songs to get to your favorite one, only 'cause they're all rad and they're all your favorites! Once you start to listen to the songs, you'll find lyrics you'll never believe. The melody of the whole CD is pretty poppy, only due to the keyboarding, which I think sucks, but the guitar riffs rule, and once the bass hits, you're into it! Overall it's a rad CD, especially if you love the Joykiller, but I wouldn't recommend spending your money because you think it'll be kind of like a new Tender Fury or T.S.O.L recording. It's far from that.



Strung Out
Suburban Teenage Wasteland Blues
CD
Fat Wreck Chords
PO Box 460144
San Francisco, CA 94146
Writer: Fox

I can actually listen to this and not hate myself for doing so. It's a little harmonic, melodic, let's-see-how-fast-we-can-play punk. It even has a little Hesher solo in just about every song!!! It's still good though. It's Strung Out, it's pretty new, it's a buy for me!



Stiff Little Fingers
Get A Life CD (\$10 ppd)
Taang! Records
706 Pismo Ct.
San Diego, CA 92109
Writer: PogoBoy

This is really hard. SLF are one of my faves of all time and I'm gonna have to be mean. They should officially change their name to Shit Little Fingers after releasing this sack of shit. I now have a new worst record of

all time. I'm not sure which is worse; the Yanni (yawn-ee) style intro, the shitty ass unplugged acoustic songs, or the fact that they even managed to fuck up the live version of "Alternative Ulster." I'm embarrassed to share the title of my zine with this.



Good Riddance
A Comprehensive Guide to Modern Rebellion CD
Fat Wreck Chords
PO Box 460144
San Francisco, CA 94146
Writer: D.L.

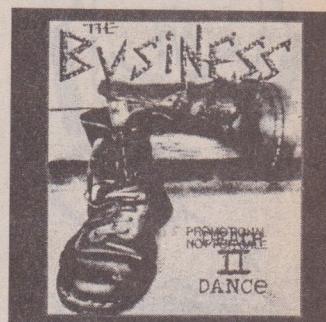
Yes, their first album just kicked and they are one of the best new hardcore/punk (whatever you call it) bands. This album is a bit different than the first. The music still knocks you off your feet while Russ's lyrics make you think. The only thing I have problems with is the fact that this sounds overproduced — not unusual for a Fat band. Check this one out, and if you haven't heard "For God and Country," check it out. Plus, 10 cents of every album sale goes to Food Not Bombs. So support them; buy the album.



Negative FX & Last Rights CD
Taang! Records
706 Pismo Ct.
San Diego, CA 92109
Writer: D.L.

This CD is a re-issue and first issues of these bands' material. Why? Because they are Taang!'s first and second albums they ever put out. Both bands are straightforward, good, old style hardcore from Boston. So, if you like the older hardcore or east coast hardcore, this would be a good

addition. If you like Slapshot and Choke, see where he came from, as these are his earlier bands.



The Business
Death II Dance CD
Taang! Records
706 Pismo Ct.
San Diego, CA 92109
Writer: Crispy

Man, do these guys ever stop? Their next album should be called "Still Kicking Ass After All These Years." Oh, that sounded pretty metal, didn't it? No, seriously, this is four new songs and two old ones that rock. The old ones are "unplugged" versions of "Out in the Cold" and "Drinking and Driving." Actually called "Unpubbed" on the CD case in true Business fashion. All I can say is great oi from the greatest of the oi bands. Oi, oi, oi! Long live the Business.



Propagandhi
Less Talk, More Rock CD
Fat Wreck Chords
PO Box 460144
San Francisco, CA 94146
Writer: Blinko

O.K., let's face it. Political punk rock is all but dead. But, if you look close enough, sometimes a band like Propagandhi pops up and clobbers you with a right-hook. Most late '80s, early '90s "punk" bands sing about the same stuff as Garth Brooks: "My dog died, my truck broke down, honest, Officer, I was just helping the sheep over the fence." That gets rather boring rather quickly. These guys make you want to run right out and fire-bomb city hall, burn a flag in front of

the Capital building, and liberate the lab animals, however many (few) there may be. "... And We Thought the Nation-States Were a Bad Idea," has got to be the best track, followed closely by "Resisting Tyrannical Government," and "Less Talk, More Rock (Homo-Core?).". Catchy political propaganda at its finest, and in case you forgot, it's on Fat Wreck Chords. So what? In MY opinion, this is, thus far, THE punk album of the year. It's a little slower, musically, than "How To...," but the lyrics and melodies are ten times as good. Steal it while it's still free...

Propagandhi
Less Talk, More Rock
Writer: Crispy

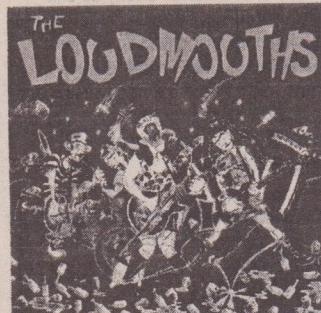
So, I usually don't like stuff that sounds like NOFX, so that automatically rules out this band. But what's this? No, it can't be. This album is really pretty good. Super-political pop punk rock is the only way to describe this one. For some reason this album is a lot better than their first one. I could go on and on, and on about this record, but you probably all own it already anyway, so I'll just leave it at that.



Manic Hispanic
The Menudo Incident CD
Dr. Dream Records
841 West Collins
Orange, CA 92667
Writer: Blinko

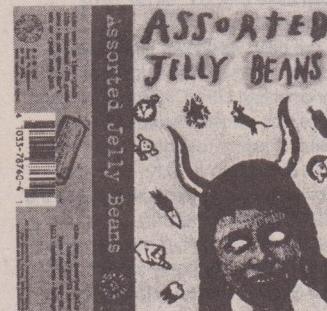
Call it "Mexi-punk." Call it "Hispani-punk." Call it "A-bunch-of-pissed-off Mexicans-doing-kick-ass-cover-songs." I don't give a fuck what you call it, this album KICKS ASS! My review may be a little late in coming, but, hey... what can you do? The best tracks on this album (clearly) are "Jet Muchacho (Cest Plan Por Moi)," and a cover of the original Wire version of "12XU." Fuck it, this album's got everything you could ever want: romantic, sentimental shit ("Before the Next Teardrop Falls"), pissed off shit ("Loco in the Streets"), and Sex Pistols covers!? ("God Save the Queen"). O.K., so everyone could do without the Sex Pistols, but these guys make it sound

more than fucking listenable. So, kids, rush right down to the barrio record shop in your low-rider, sportin' your locs and Dickies, and help yourself to "The Menudo Incident." More than a fucking keeper.



The Loudmouths
Self-titled CD (\$10 ppd)
New Red Archives
PO Box 210501
San Francisco, CA 94121
Writer: PogoBoy

This is a rockin' motherfucker of a record. Snotty as shit, vaguely Ramones-y, and just flat out awesome. Snarly girl vocals take this fucker over the top. Excellent. Buy this fucka!!



Assorted Jelly Beans CD
Kung Fu Records
PO Box 3061
Seal Beach, CA 90740
Writer: Kendra

Well, I heard about these guys almost two years ago, and finally got a chance to hear (and see) them when they came through Utah last month. Basically, to put all of my impressions into a few words... they ruled! And their CD is a pretty good representation of their live show. They play really fast (they call it "energetic") ska-punk, heavy on the punk. I swear they have the fastest (and best) drummer in the west! Combine that with rad (but occasional) off-beats on guitar, and a really well-produced mix (produced by Warren of the Vandals). They sound a lot like OP Ivy, and somewhat like the Suicide Machines; they sound REALLY full for only being a 3-piece! You

can check these guys out on their first full length album (CD, cassette, or vinyl on Kung Fu Records), or on a split 7" they did with the Vandals. In any case, check 'em out!



Buck-O-Nine
Barfy CD
Taang! Records
706 Pismo Ct.
San Diego, CA 92109
Writer: Crispy

This is not Buck-O-Nine's newest CD. I don't know why they sent an old one but oh, well, here we go. Buck-O-Nine is a rad ska/punk band from San Diego. This is their second full length CD. It has a couple of really cool covers on it, "Teenagers from Mars" by the Misfits, and "Sound System" by OP Ivy, also a reggae cover called "Pass the Dutchie." Then there are a few songs from the first CD, and last but not least, a bunch of new songs. Great disc if you don't already have it.

lyrics are I think rad; there are some awesome lyrics, but the way the band forms them to music seriously sucks!



MAOW
The Unforgiving Sounds of...MAOW
CD
Mint Records
#669-810 West Broadway
Vancouver, B.C.
Canada V534C9
Writer: Kelly

Wow!! I love these three girls! MAOW really have it together. This album is a guaranteed pick-me-up. The 14 songs on this album (plus 2 bonus tracks) are so unpredictable and different. They don't sound the same like so much shit today does. If you're looking for something a little bit different, and definitely a little bit better, then pick this up TODAY!!!



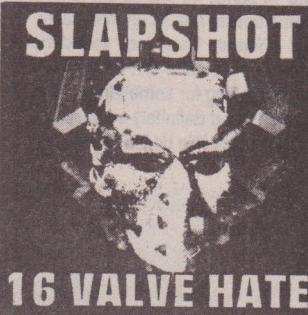
Sticky Gagwagon
Simplicity in Motion CD single
Ear to Ground Records
PO Box 522154
Salt Lake City, UT 84152
Writer: PogoBoy

This thing is stellar! I just got it yesterday, and I've already listened to it over twenty times, easily. It's so far from what I normally like, I can't believe it, but I totally love this. Very, very well played emo with trumpet added in parts. All three tunes are amazing, especially the first song, "Click," it's the best. Considering how big of a pop fag I am, you know this has to be good for me to like it. Buy a bunch of these and make these boys rich. Stella Brass kicks my ass!!

**D.O.A.**

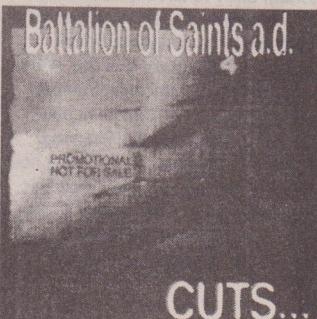
The Black Spot CD
Writer: Fran Man

Siskel and Ebert give "The Black Spot" two middle fingers up. D.O.A. has been actively recording and touring since 1978 in spite of numerous line-up changes and obstacles. This album is D.O.A.'s finest offering of the '90s. A vintage D.O.A. punk rockin' masterpiece worthy of your consumer dollars. Check out D.O.A. live if you get a chance. Their live show kicks ass.

**Slapshot**

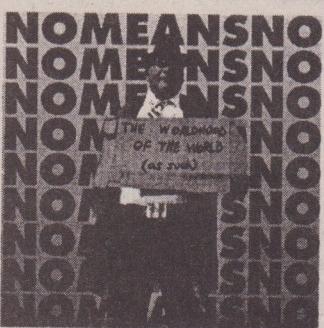
16 Valve Hate CD
Taang! Records
706 Pismo Ct.
San Diego, CA 92109
Writer: D.L.

It is amazing just how much Choke's voice has changed from the early years around 83-84. His screaming, ranting voice for some reason bothered me on this CD. The music is still good, kind of old style. I think he is still with his old style, yet trying to impress the newer straight edge crowd.

**Battalion of Saints a.d.**

Cuts CD
Taang! Records
706 Pismo Ct.
San Diego, CA 92109
Writer: Crispy

Battalion of Saints are pretty cool; I saw them live about a year ago. This CD is good, fast, semi-crusty, hardcore punk. The vocals really bother me, though. The way they were engineered sounds all metally, like there's some weird flange on them or something. Some of the guitar work is a bit metal for me, also. I guess to sum it all up, I'll just say that this CD is pretty good but they impressed me live a lot more.

**No Means No**

The Worldhood of the World (as such)
CD
Writer: Fran Man

The Wright Bros. (Rob and John) are joined by talented guitarist, Tom Holliston, to bring the galaxy NMN's best album to date. Over the years NMN has assimilated different musical influences to develop a sound and style all their own. NMN's excellent musicianship and creative song crafting skill decorate this album. A definite must for longtime NMN fans and anyone who enjoys a band that can deliver a unique flavor to the music world.

**Generics**

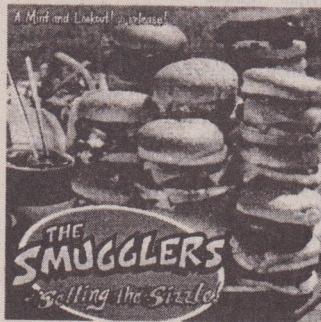
Plastic Punk Demo
Unity Squad Records
354 W 100 N
Logan, UT 84321
Writer: Crispy

Salt Lake has a complete punk scene now. The Generics are the newest addition to the SLC scene. They haven't played a show yet, but they just recorded the best 9 song demo I have ever heard. Guitar work on this is so insane. Snotty as shit with songs like, "Let's Go Surfin'", and my personal fave, "Rockin' with the Punk Band." Look for these guys' demo and some 7's and other shit out on Unity Squad Records soon. Also, check them out live. They are the shit, the shit, the shit.

**The Stench**

Crazy Moon CD
Flatline Records
PO Box 520202
Salt Lake City, UT 84152-0202
Writer: Crispy

I've been waiting for this one for a long time now. These guys are the original Salt Lake City pop punk band. This was actually recorded back in '88, but just re-released on CD with four bonus tracks. O.K., so by now you either remember how kick-ass the Stench were in their day, or you are saying, "What the hell do they sound like?" Well, they pretty much sound like Big Drill Car but with slightly smoother vocals. If you were ever a fan of the Stench, then you must pick this one up. If not, then it couldn't hurt to check out these legends of the S.L.C. punk scene, the Stench.

**The Smugglers**

Selling the Sizzle CD
Lookout! and Mint Records
Writer: Kendra
All I can say is these guys rule the

continent! These guys are from Canada (you should have learned all about them in the last issue of UPC) and are a crazy fusion of pop punk, kind-of-mod, and garage. If you like the Hi-Fives, you'll love these guys. Selling the Sizzle is their newest release, but they actually have, like, five or six albums out. Of course nothing compares to their live show, but their CD definitely does NOT lack energy!

**The Dinks**

Go Home 7" (\$5 ppd)
Meathead Records
PO Box 29024
Thunder Bay, ON P7B 6P9
CANADA

Writer: PogoBoy

Quit whinin' about the price. It's in Canada, after all. This is the coolest ass band!! A seven song 45, holy sheet!! Every song is rad and snotty as fuck; these are the snottiest vocals I've ever heard. I can't believe this band exists. I wanna be a Dink!!

**Chumslap**

Fleet Week 7"
Lookout! Records
PO Box 642774
San Francisco, CA 94164-2774
Writer: Fox

I found this 7" to be a little snotty and poppy AT THE SAME TIME!!!! I know what you're thinkin'. Bands that are signed to Epitaph and Fat Wreck Chords don't sound like that, so it must sound like shit. Well, it don't. And I bet you're thinkin' the only reason I review this stuff is 'cause the people at UPC send it to me for free, and then Graywhale gets it at \$5 a CD. Don't get me wrong. Some Epitaph/Fat stuff is good, despite the fact I might be robbed of my punkness from the guys at UPC for saying this. But I won't care. I'll just listen to it and live in my own happy little world and listen to my own happy little music and be a happy little guy. Oh yeah, Chumpslap kicks ass. Buy this; it's fuckin great!!



Bleed
Turn Me On 7"
Soda Jerk Records
PO Box 4056
Boulder, CO 80306
Writer: Crispy

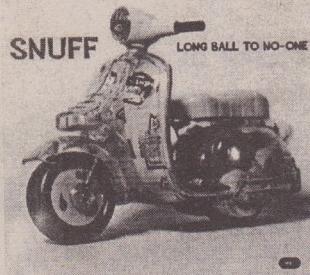
This is the first thing that I've heard on Soda Jerk Records and it rocks, rocks, rocks! Picture Rev. Horton Heat put into a blender with Impala and the High Fives. Nothing but great surf-a-rock-a-punk-a-billy or something like that. Anyhow, you should get into this stuff. Great for Soda Jerk Records #1. Let's see if they keep 'em coming.



Weston
Got Beat Up 12" (\$8 ppd)
Go-Kart Records
PO Box 20

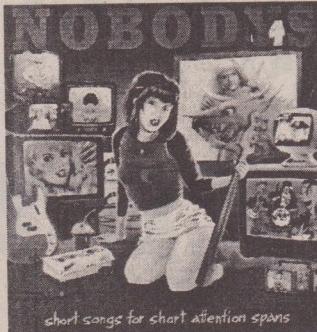
Prince St. Station
New York, NY 10012
Writer: PogoBoy

Genius! Bloody fuckin' genius!! This record covers all the bases, girls, high school, and crushes. Rule #1: high school themes are good. "Your Summer Dresses Bore Me" is the real winner on here. It's an absolutely perfectly crafted pop song. "Varsity Sweater" is every geek-boy's dream, the football captain's girlfriend having a crush on you. There goes that girl. All hail Weston!



Snuff
Long Ball To No One 7"
Fat Wreck Chords
PO Box 460144
San Francisco, CA 94146

Writer: Fox
OHHH, this record is sooo good. It's just beautiful music THAT MAKES ME WANNA GO HIT SOMEONE IN THE FUCKIN' FACE, THEN PISS IN THEIR MOUTH. Another shitty record from another shitty band. Have a nice day.



Nobodys
Short Songs for Short Attention Spans
12" (\$7 ppd)
Hopeless Records
PO Box 7495
Van Nuys, CA 91409-7495
Writer: PogoBoy

They're the Nobodys and they don't care what you think. They're also the rockinest, cool, porn lovin' bunch of fuckers you're ever likely to hear. There are 21 songs on here and they all rage. "She's Getting Sick of Me," "D.U.M.B.," and "Nobodys" are the

best. There's even a guest vocal by JoeFuckinQueer on the fantabulous "Scarred By Love." There's not a cool enough word to describe the Nobodys. They rule, plain and simple. Besides, they're the Nobodys and they don't care what you think.

Writer: Crispy

O.K., these guys look like rockers, but they rule. They sound quite a bit like Blanks 77, but a touch more raw and slightly snottier. Eleven great street punk anthems on this 10" record. Another great release from the label that brought you one of the coolest bands around, Submachine.

CONFLICT

B.B.C.1

Conflict
B.B.C. 1 7"
Mortarhate
PO Box 448
Eltham, London, England SE9
Writer: Blinko

Well, since Conflict is one of my favorite bands, and since I'm way too poor to afford "Employing All Means... II," I guess I'm stuck with this. The first track, "Custom Rock," is available on "Employing All Means..." and "Standard Issue," but it never ceases to get its message across, no matter how much I hear it. "Statement," the second track, is an instrumental, so for all you little poser-anarchists out there, it sucks. But for anyone interested in music as opposed to lyrics, it kicks ass. Both tracks are on side one of the 7", and apparently were "recorded against the grain for a John Peel session on Radio 1." Who cares, anything these guys put out is great. Perfect anthem music for all you little pseudo-straight edge anarchists out there.



Mickey and the Big Mouths
A 40 and an Attitude 7"
Laid Off Records
PO Box 2843
Petaluma, CA 94953
Writer: Fox

Laid Off Records??? These guys are shitty enough to be signed to Revelation records. This was such a pile of dog shit, I couldn't make it through the first verse. Buy this if you're a hardcore freak. Don't buy this and be respected by the SLXP.

MASTER OF PUPPIES 7"

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Violent Society
The Rise of Punk Doesn't Mean Anything...to an Industry Where Things Die Quick 10"
C.I. Records
739 Manor St.
Lancaster, PA 17603

HEY BANDS -OR- ANYONE...



SILK SCREEN

ON: • T-Shirts • Patches • anything!
• Hooded Sweats

- ANY COLOR SHIRT OR INK
- NO ORDER TOO SMALL
- NONE TOO LARGE I-THER!
- YOUR DESIGN OR OURS
- QUALITY STUFF...
(IF YOUR TOO PUNK FOR THAT
I GOT SHITY STUFF TOO)
- FAST ASS TURNAROUND

CURRENT DEAL:
2 DOZEN WHITE SHIRTS,
ONE COLOR, ONE SIDE: 90\$
ADD 20\$ FOR 2ND SIDE... CALL
FOR MULTIPLE COLORS

Call:
Zak@The Shirt Factory
466-7261

dgcolor@utah-inter.net

...or catch me at a show!!!
got a big ass "R" on my Trouser

THE
JOYKILLER
STATIC

**LP / CD
CASSETTE
OUT NOW!**

"punk noir heavyweights that should have you pogoing on the walls." -FLIPSIDE

TO HEAR SONGS FROM THIS RECORD CALL 1-213-1-OFFEND, CODE #'S 6601, 6602 & 6603

autonomy house collective

742 north 300 west
salt lake city, UT 84103
(801) 596-7335

& Food Not Bombs
tuesday & saturday
2:00-8:00 pm
books, info, community



UPC Ad Rates

We also give price breaks to smaller labels (we know who you are!). Write or e-mail us to haggle:

UPC
354 W 100 N
Logan, UT 84321
SL9M3@cc.usu.edu

Full Page \$100
Half Page \$60
(wide or tall)
Third Page \$40
(wide)
Fourth Page \$25

We will design the ad for a little extra cash (\$5 for 1/4 and 1/3 pg, \$10 for 1/2 and full).



graywhale cd

ogden: shepard union • 626-6213
layton: 852 w. hillfield rd. suite c • 497-9090
logan: 1292 e. 700 n. • 753-9799
ogden: 4300 harrison #7 • 399-0609
s.l.c.: 248 s. 1300 e. • 583-9626
s.l.c.: 201 s. 130 e. #b • 583-3333
s.l.c.: 1763 w. 4700 s. • 964-5700

WHAT?
GRAYWHALE
HAS PUNK AND
SKA, TOO!

Coming
Next Issue
→
Hepcat

Let's Go Bowling

MR. T EXPERIENCE

Avail

Gas Huffer

THE VANDALS

Assorted Jelly Beans

→ NSC

LOCAL SCOOTER SCENE
(COURTESY OF MR. PIAGGIO)

More skating and snowboarding



Also, look for flyers on shows coming up this month, like Strung Out, Avail, Total Chaos, Mr. T Experience, The Queers, The Smugglers, and Cub.

UPC UPC UPC Distribution

ARIZONA
East Side Records
ZIA

CALIFORNIA
Baseline
Beat City
Epicenter
Lou's
Taaang! West
Vinyl Solutions
X-21

COLORADO
ABCD's
Finest CDs and Tapes
Pirate Records
Toons
Twist & Shout
Wax Trax

IDAHO
On Edge
Bramer - Pocatello
(He'll have them at shows.)

NEVADA
Benway Bop
Insurrection

NEW MEXICO
Bow-Wow

OREGON
Green Noise Records
House of Records
Ozone

UTAH
Black Dog
Crandall Audio
The Fifth Column
Graywhale CDs
Heavy Metal Shop
Modified

Music and More
Norda's Snowboard Bsmt
Raunch
Salty Peaks
Skate Street

WASHINGTON
Cellophane Square
Fallout

RAUNCH

RECORDS

A FUCKED UP PLACE
TO GET SOME
SHIT

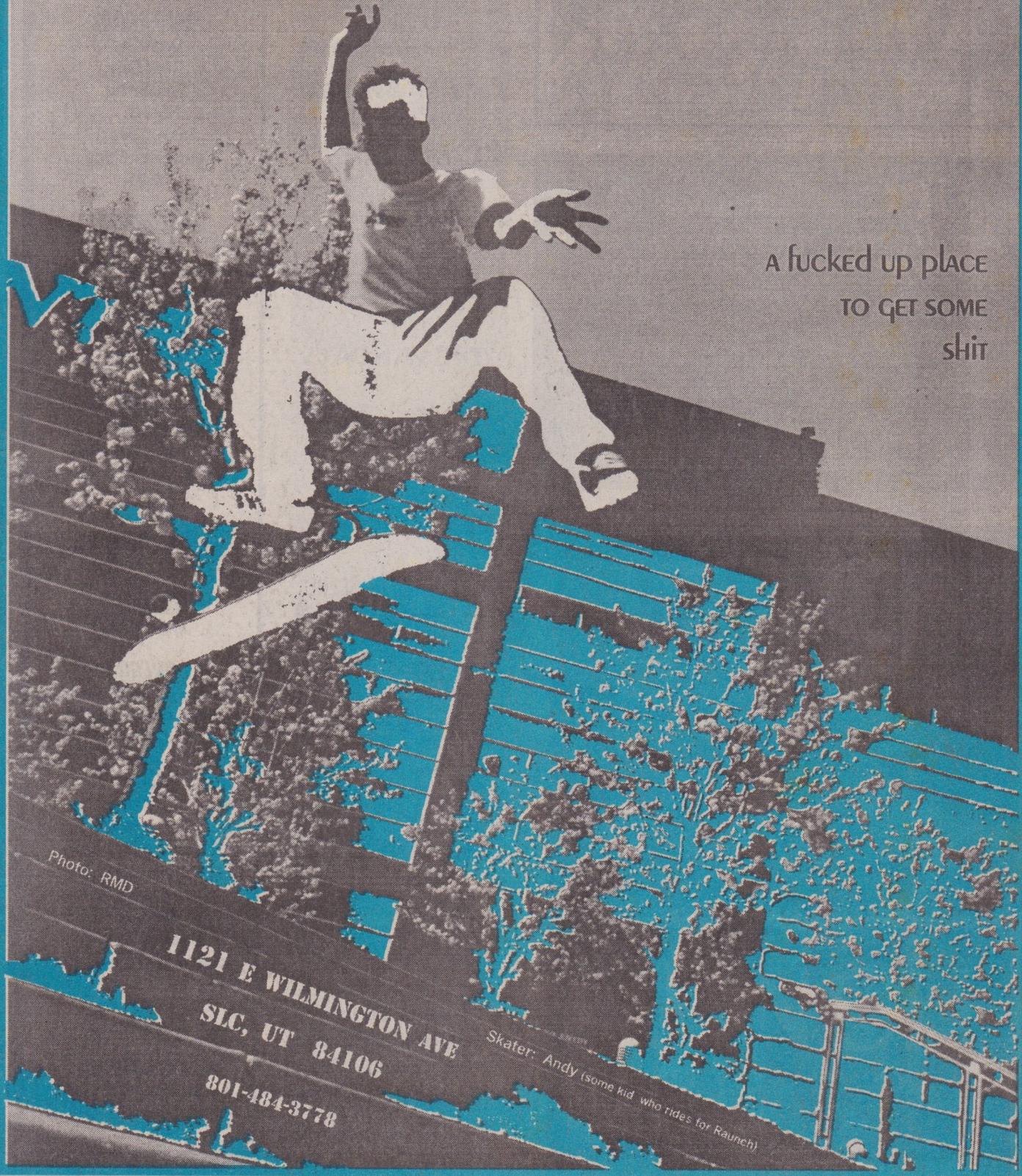


Photo: RMD

1121 E WILMINGTON AVE
SLC, UT 84106

801-484-3778

Skater: Andy (some kid who rides for Raunch)